

"UNTITLED BEATLES MUSICAL"

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REVOLUTION STUDIOS
GROSS ENTERTAINMENT
TEAM TODD

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FADE IN:

EXT. COUNTRY ROAD - DAY

1

A lone figure stands on a country road surrounded by green fields and Dutch barns. A distant rumble of thunder and a threat of rain in the air. He raises his thumb but the car drives past, its tires swishing on the tarmac.

CLOSER on JUDE. He's 23, his long sixties haircut curling over his collar. He wears faded blue jeans and scuffed sneakers. He thumbs again as a farmer's pick-up passes. It slows and stops. He grabs the back-pack at his feet and runs to the cab. Something is said and he climbs in the back.

EXT. PICK-UP TRUCK (TRAVELLING) - DAY

2

Jude sits on sacks of produce with his back against the tailgate. As the truck picks up speed the wind blows his hair and the road recedes behind him. His eyes look directly at camera and sings the opening lines of 'Girl'.

JUDE

*Is there anybody going to listen to
my story
All about the girl who came to
stay?
She's the kind of girl you want so
much it makes you sorry;
Still, you don't regret a single
day...Ah girl...*

MONTAGE

3

The MUSIC is a jangly, nerve-tingling metal thrash version of 'Helter Skelter'.

The images are violent and confrontational, the screen filled with protest and anger: Demonstrators railing against Police and Federal Troops; riots in Detroit; the Vietnam war; University of Columbia takeover and the Chicago Days of Rage.

VOICE

*When I get to the bottom
I go back to the top of the slide
When I stop and I turn
And I go back for a ride
Till I get to the bottom
And I see you again*

A baton charge to the left, tear gas explodes to the right. Students are repulsed by rifle-buttts, leaving bodies bruised and bloodied.

(CONTINUED)

VOICES

*Helter skelter, helter skelter
Helter skelter! Look out -
Helter skelter, helter skelter*

Screams of panic as a tank rumbles into view.

We're looking down the long barrel of its cannon as it swivels, parting the crowd, who run for cover. Ahead is a phone booth, with a figure trapped inside.

CLOSER. Through the broken glass we can see it's a girl. LUCY wears thrift store clothes and a woolen hat.

VOICES

*Look out, helter skelter
Helter helter!*

CAMERA moves in tighter on her petrified face...

4

INT. HIGH SCHOOL GYMNASIUM - NIGHT

4

SHOCK CUT to the same girl - another year, another time: the mid sixties, a time of innocence, at a High School Dance as Lucy Carrigan sings 'Hold Me Tight' into somebody's eyes:

LUCY

*It feels so right now,
Hold me tight,
Tell me I'm the only one...*

The SHOT develops to reveal who she's singing to: not Jude, but a pink-cheeked crew-cut boy named DANIEL.

LUCY

*And then I might,
Never be the lonely one.*

WIDER ANGLE reveals the dance, the floor packed with other couples holding each other tight. The wall-flowers stand around the edge holding glasses of fruit punch and wondering when someone will ask them.

The four man band on stage are only a little older than the students and look like they play bar mitzvahs as well as High School hops.

SINGER

*So hold me tight,
To-night, to-night,
It's you, you you you*

INT. DANCE HALL (LIVERPOOL) - NIGHT

CLOSE on another girl, MOLLY, on another dance floor, singing the same song to her sweetheart:

MOLLY

*Hold me tight,
Let me go on loving you,
To-night to-night,
Making love to only you...*

She's dancing with Jude, but his hair and clothes tell us it's some time earlier than the opening scene.

*So hold me tight,
To-night, to-night,
It's you, you you you...*

The ballroom is packed with couples of all ages; smoke, sweat and cheap perfume. The old school Dance Band, in tuxes and frilly shirts, will soon be swept aside by the tide of pop and discos.

The glitter ball throws patterns of light over the flushed faces. The girls wear pencil skirts and black eyeliner, the guys sharp three-button suits with peg-top pants. The clingers cling, the jivers jive.

The song becomes a mixture of voices - the singer on stage, Molly and the harmonizing of the other girls.

VOICES

*Don't know
What it means to hold you tight,
Being here alone tonight with you,
It feels so right now,
Hold me tight,
Tell me I'm the only one
And then I might,
Never be the lonely one*

The distinctively English voices continue over:

EXT. SUBURBAN STREET (BROOKLINE, MASS) - NIGHT

A Buick Station Wagon cruises past white picket fences and leafy lawns.

VOICES

*So hold me tight,
To-night, to-night,
It's you, you you you*

(CONTINUED)

The wagon stops under a street light. Daniel switches off the engine, turns to Lucy and they embrace.

LUCY

*Don't know what it means
To hold you tight,
Being here alone tonight with you
It feels so right now...*

7 EXT. LIVERPOOL STREET - NIGHT 7

Molly has her arm linked in Jude's as he walks her home on a cold, winter night. In contrast to white picket fences, this is a working class neighborhood, with terraced houses and empty milk bottles on the doorsteps.

They stop for another embrace.

LUCY (V.O.)

*Hold me tight,
Let me go on loving you,
To-night, to-night,
Making love to only you*

She breaks away, looking upset.

MOLLY

*Who'll take me to the dance next
week? You'll be halfway round the
world.*

Jude tries to make light of it.

JUDE

Better not be Phil Scully.

VOICES

*So hold me tight,
To-night, to-night...*

8 EXT. SUBURBAN STREET (BROOKLINE, MASS) - NIGHT 8

RESUME Lucy and Daniel. She breaks away too. Daniel reacts as her eyes tear up.

DANIEL

*I'll be back in a couple of months.
They give you a furlough after boot
camp.*

LUCY

And after that?

(CONTINUED)

Daniel can't answer that one.

VOICES

It's you, you you you

Oo-oo - oo-oo

You - oo-oo.

The last chord of the song is drowned by a factory siren.

9

EXT. SHIPYARD (LIVERPOOL) - DAY

9

The bang and clang of the shipyard fades as the siren signals the end of the day. The riveters and welders put down their tools. In a last flare of sparks, a Worker turns off his acetylene torch. He pulls off his mask to reveal Jude.

10

INT. SHED DOCKS - DAY

10

The Workers wait in line for their pay packets, sealed in small brown envelopes. Jude reaches the pay clerk, CYRIL, a gnarled old fellow who speaks with the thick 'Scouse' accent of people from the 'Pool.

CYRIL

Last one for a while, eh son?

JUDE

Last one ever, Cyril.

CYRIL

I felt the same at your age. I told myself, 'When I'm sixty-four I'll be long gone from this place.' But I'm still here.

PHIL, a gangly lad with red hair protests behind him:

PHIL

Move it along! Some of us are thirsty and the pubs have been open five minutes!

11

EXT. DOCK GATES - DAY

11

A huddle of wives wait outside the gates. Young women in head-scarves, some of them with kids in push-chairs. As their husbands arrive, the weekly ritual takes place: the women tear open the pay packets, give the men a pound and head home. The men make for the pub.

PHIL

You're gonna miss this place

(CONTINUED)

JUDE

Don't count on it, Phil.

Jude takes a last long look at the shipyard. That was the past. What lies ahead?

12

EXT. JUDE'S STREET - DAY

12

Jude walks past women chatting on their doorsteps. Young kids play marbles, older boys football. Girls skip rope or stand in giggling, chattering groups. It's a street of friendship and familiarity, forged out of hard times.

13

INT. KITCHEN JUDE'S HOUSE - DAY

13

Jude's mother, MARTHA FEENY, is pressing clothes on an ironing board in the kitchen. She's not yet forty, but life's not been easy and it shows. The kitchen has an old stove, a sink and no fridge. Through the window is a small yard with clothes drying on a line.

Her face lights up when Jude enters.

MARTHA

I've ironed your best shirts. So when will I hear from you?

JUDE

I'll write from Lisbon. Then we go to Trinidad. And then America!

MAUREEN

If you wanted a seafaring life, couldn't you have signed on for the Mersey ferry? Least you'd be home for your supper every night.

She hands him a pile of clean clothes.

14

INT. BEDROOM JUDE'S HOUSE - DAY

14

Jude puts the clothes into a backpack lying on his bed. Above it is a poster of the Liverpool football team. Another wall is covered in charcoal and pencil drawings: work-mates, street scenes, his mother. He's got some talent.

He moves onto the landing, listens to his mother moving around downstairs for a moment, then ducks quietly into her room.

15

INT. MARTHA'S BEDROOM - DAY

15

A bigger room, with an old wardrobe and a chest of drawers. He kneels down and opens the bottom one. Under cardigans and sweaters he finds a black and white photograph: a younger Martha in the arms of a young man in the uniform of the U.S. Air Force. He takes it and carefully closes the drawer.

16

EXT. ALLEY LIVERPOOL - NIGHT

16

CLOSE on Jude as he kisses Molly good night against the back door of her house. She breaks away.

MOLLY

I still don't get it.

JUDE

I need a break from the yard,
Molly. Be back before you know it.

MOLLY

I sometimes feel you're not telling
me everything.

He tries to reassure her, singing 'All My Loving' softly and slowly:

JUDE

Close your eyes and I'll kiss you,
Tomorrow I'll miss you
Remember I'll always be true
And then while I'm away,
I'll write home every day,
And I'll send all my loving to you.

17

EXT. DOCKSIDE - DAY

17

The song picks up tempo. Jude stands on the dockside with Molly and his mother. Behind him crew are walking up the gangplank of a rusty, salt-caked freighter. Seagulls wheel around the stern.

JUDE

I'll pretend that I'm kissing
The lips I am missing
And hope that my dreams will come
true.
And then while I'm away,
I'll write home every day,
And I'll send all my loving to you

EXT. RAIL STATION BROOKLINE - DAY

18

Lucy and Daniel's family, including his sister, EMILY, wave to Daniel as he leans out of the window of a moving train.

JUDE (V.O.)

All my loving I will send to you
All my loving,
Darling I'll be true.

19 INT. ENGINE ROOM FREIGHTER - DAY

19

Jude, his body glistening with sweat, shovels coal into the furnace during the instrumental break.

20 INT. GALLEY FREIGHTER - DAY

20

The crew are sprawled around, playing dominoes and cards. Jude sits alone, writing a letter.

JUDE (V.O.)

Close your eyes and I'll kiss you,
Tomorrow I'll miss you
Remember I'll always be true...

21 INT. LUCY'S BEDROOM - NIGHT

21

An overstuffed feminine room. High School pennants and a couple of swimming trophies. Pictures of Steve McQueen and Paul Newman. Lucy is on her bed writing a letter of her own.

JUDE (V.O.)

And then while I'm away,
I'll write home every day,
And I'll send all my loving to you.

22 EXT. PERSONNEL CARRIER (TRAVELLING) - DAY

22

CLOSE on Lucy's letter with stick-on hearts either side of her scrawled signature.

Daniel reads the letter, surrounded by a squad of rookie soldiers in combat fatigues, driving through Ohio cornfields.

JUDE (V.O.)

All my loving I will send to you
All my loving, darling I'll be true

The SHOT develops to show that several soldiers are reading letters from the girl back home.

(CONTINUED)

JUDE (V.O.)

*All my loving
All my loving...*

CLOSE on the last page of the letter: 'All my loving, Lucy'.

JUDE (V.O.)

All my loving, I will send to you.

Daniel sighs as he thinks of Lucy and puts the letter away. The transport passes a High School sports field, where Cheerleaders are going through their routine. Sweethearts are forgotten as the young guys whistle and holler.

23

EXT. SPORTS FIELD - DAY

23

The girls respond with good-natured waves as the truck moves away and the soldiers whistles fade on the breeze. They continue their practice while the football squad work on their own drills.

One girl sits alone in the bleachers. PRUDENCE is an Asian-American. She looks at the world with anxious, startled eyes and starts to sing 'I Want To Hold Your Hand':

PRUDENCE

*Oh yeah, I'll tell you something,
I think you'll understand
When I'll say that something
I want to hold your hand,
I want to hold your hand,
I want to hold your hand.*

Up to this point we assume the object of her affection is one of the football players, probably the Quarterback....

PRUDENCE

*Oh please, say to me
You'll let me be your man*

Now we realize that her attention is focused on a blonde, willowy Cheerleader. Prudence leaves the bleachers and walks past the squad. She might as well be invisible.

PRUDENCE

*And please, say to me
You'll let me hold your hand
Now let me hold your hand,
I want to hold your hand.*

EXT. ROAD OUTSIDE SPORTS FIELD - DAY

24

Prudence goes through the gates and takes a wistful glance back at the blonde Cheerleader. All she gets is a languid toss of her head.

PRUDENCE

And when I touch you
I feel happy inside.
It's such a feeling that my love
I can't hide, I can't hide, I can't
hide.
Yeah, you've got that something,
I think you'll understand.
When I'll say that something
I want to hold your hand,
I want to hold your hand,
I want to hold your hand.

She holds out her thumb to an approaching car.

25

EXT. HIGHWAY - DAY

25

Jude is also thumbing a ride, on some other highway. His eyes light up as a big Chevvy stops for him...

EXT. PRINCETON UNIVERSITY - DAY

26

CAMERA PANS across the tree lined walkways, towers, spires and roofs of the campus.

MAX CARRIGAN runs out of a Frat House. His sneakers are unlaced and he's tucking his shirt into his pants. Papers fly out of a folder but there's no time to retrieve them. He runs across the lawn past stands of ancient trees and almost collides with Jude as he rounds a corner.

JUDE

Excuse me, d'you know where I could
find Professor Huber?

MAX

No such person.

JUDE

Professor Wesley Huber.

MAX

Buddy, I've pissed off every Prof
in Princeton and he's not one of
them... Wait, there's a Wes Huber.
That's him over there.

(CONTINUED)

He points and runs off. Jude turns to see a man in coveralls up a metal ladder, replacing an air conditioning unit. Jude walks across and watches as he climbs down.

WES is in his forties, with an outdoor, weatherbeaten face.

JUDE

Can I have a word?

Wes checks out Jude. With his longer hair and seaman's donkey jacket he doesn't look like a student.

WES

If you're looking for work, kid, you gotta check with Admin.

JUDE

I got a job, thanks. Were you stationed near Liverpool during the war? With the Air Force?

WES

I was, yeah. Had a great time in jolly-old. How d'you know that?

JUDE

I believe I'm your son.

Wes is stunned for a moment. Then he laughs it off.

WES

I don't think so.

JUDE

My mother's Martha Feeny.

The smile fades from Wes's face and Jude knows for sure he's found his father.

TIME CUT

EXT. THE SAME (LATER) - DAY

CLOSE on the photograph of the young Wes with Jude's mother.

WES

How did you track me down?

JUDE

Through army records.

(CONTINUED)

Jude and Wes sit on a bench under the shade of trees. Students crisscross the lawns around them, on their way to classes. Wes hands the photograph back to Jude.

WES

If I'd known about you...

JUDE

What? You'd have come back? She says it wouldn't have proved you loved her. Only that you felt obligated.

WES

It can't have been easy for her. Being single with a kid to raise.

JUDE

She wasn't the only one in those days. You could excuse a bastard by saying his Dad was killed in the war.

Wes winces. This a painful conversation.

WES

Did she find someone else?

JUDE

There were a few hopefuls over the years, but I think I scared them off.

WES

Look, kid -

JUDE

Jude.

WES

Jude, I have a family. Wife, two kids -

JUDE

Look. Mr. Huber, I didn't come to de-rail your life. And I'm not here for your love or approval. I'm here so we both know the other one exists.

28

EXT. COLLEGE CAMPUS - NIGHT

28

The campus is still. The clock tower shows ten after twelve.

29

EXT. LABORATORY ROOF - NIGHT

29

Max and three Frat House buddies are driving golf balls from the flat roof, whacking them into the night. Their objective is a building about a hundred yards away.

30

EXT. FRATERNITY HOUSE - NIGHT

30

A Palladian villa with columns and tall windows. Above the double doors the sign of Beta Theta Chi. Golf balls ping off the portico and roof and bounce into the road. Bulls-eye - a window is broken! A cheer from the distant rooftop.

Lights go on, angry faces appear on the second story balcony. Bull-necked jocks.

31

EXT. LABORATORY ROOF - NIGHT

31

RESUME Max and the others, celebrating. They pass around a silver hip flask. Suddenly a spotlight scythes through the darkness from the rival Frat House balcony. Their startled faces are captured in its beam.

BUDDY

Aw shit.

MAX

Time for a tactical retreat.

They scramble away as they hear a voice from the darkness:

VOICE

Let's get those bastards!

32

EXT. COLLEGE CAMPUS - NIGHT

32

Max and his friends come down a fire escape and fan out, taking separate routes. The jocks are dangerously close.

Max is definitely not a jock and his breathing is labored as he stumbles across flower-beds and walkways. He sees a darkened building ahead of him. To his surprise, a door opens with Jude's figure framed in the light.

Max angles off and shoots through the door - just before his pursuers come into view.

33 INT. MAINTENANCE BUILDING - NIGHT

33

Max catches his breath as Jude bolts the door and they hear footsteps receding outside.

MAX

Shit, I'm out of shape...

Jude opens the door of an adjacent room, a janitor's office with a make-shift bed in one corner, a bank of lockers and faded posters with safety regulations. One small desk light is burning. Max recognizes Jude from earlier that day.

MAX

You're the guy who was asking for the janitor, right? So what are you, an assistant janitor?

JUDE

I'm just bunking down here. Temporarily.

MAX

Why?

JUDE

Why d'you need to know?

MAX

You wanted by the cops? FBI?

JUDE

I'm English.

MAX

Interpol! Did you kill someone?

JUDE

I jumped ship. I came here to see... a distant relative.

MAX

D'you have a name?

JUDE

Jude.

MAX

I'm Max. Where's that accent from?

JUDE

Same place as me. Liverpool

(CONTINUED)

MAX

As a stranger to our shores, Jude,
the least I can do is offer you
some Princeton hospitality.

He pulls the hip flask from his pocket and offers it.

34 EXT. FRATERNITY HOUSE - NIGHT

34

Max and Jude approach the steps of his more ramshackle
Fraternity House. They can hear music and laughter.

MAX

Welcome to Delta Sigma Chi.

The noise increases as Max opens the door.

35 INT. FRATERNITY HOUSE - NIGHT

35

Books and bottles everywhere, springs sticking out of sofas,
a moose head and a dart board. Pennants and pin-up posters
of Julie Christie, Michelle Phillips. Max strums an out-of-
tune guitar, surrounded by his buddies drinking beer and
smoking dope. He welcomes Jude with 'A Little Help From My
Friends':

MAX

What would you think if I sang out
of tune,
Would you stand up and walk out on
me?
Lend me your ears and I'll sing you
a song,
And I'll try not to sing out of
key.
I'll get by with a little help from
my friends.

THE GUYS

Get high with a little help from
his friends.

They clap Jude on the back and someone offers him a joint.

MAX

I'm gonna try with a little help
from my friends.

What do I do when my love is away?

THE GUYS

Does it worry you to be alone?

(CONTINUED)

MAX

How do I feel by the end of the day?

THE GUYS

Are you sad because you're on your own?

MAX

No, I get by with a little help from my friends...

36

INT. TAVERN - NIGHT

36

The local off-campus hot spot. A long bar of stained wood, a pool table, booths and fake Tiffany lamps. A Waitress brings a pitcher of beer to the Delta table.

MAX

I get high with a little help from my friends

THE GUYS

Gonna try with a little help from my friends.

WAITRESS

Do you need anybody?

MAX

I need somebody to love.

WAITRESS

Could it be anybody?

MAX

I want somebody to love.

The guys watch her swaying hips as she moves away.

MAX

Would you believe in a love at first sight?

JUDE

Yes I'm certain that it happens all the time.

MAX

What do you see when you turn out the light?

(CONTINUED)

JUDE

I can't tell you, but I know it's mine.

37

EXT. LABORATORY ROOF - NIGHT

37

Jude takes his turn on the 'golf range' driving balls toward the Beta Theta Chis.

MAX

Oh I get by with a little help from my friends

The hip flask is passed around.

MAX

I get high with a little help from my friends...

38

EXT. COLLEGE CAMPUS - NIGHT

38

The guys run full tilt across the lawn, pursued by the jocks.

MAX

Oh I'm gonna try with a little help from my friends...

INT. FRATERNITY HOUSE - NIGHT

39

The guys break open more beers and play guitars and bongos.

THE GUYS

Do you need anybody?

MAX

I just need somebody to love.

THE GUYS

Could it be anybody?

MAX

I want somebody to love.

40

EXT. COLLEGE CAMPUS - DAY

40

Max drives Jude and a couple of buddies round the campus in a battle-scarred Pontiac Bonneville convertible.

MAX

Oh I get by with a little help from my friends

(CONTINUED)

Wes reacts as the car drives by. What's his son doing with those college kids?

MAX

Mmm, I'm gonna try with a little help from my friends....

JUDE

Oh I get high with a little help from my friends...

41

EXT. QUADRANGLE - DAY

41

The guys stand in the hallowed heart of Princeton, a cloistered ivy-covered square. They finish the song like a college Glee Club.

ALL

*Yes I get by with a little help from my friends,
With a little help from my friends!*

42

EXT. LUCY'S HOUSE - DAY

42

Lucy comes home from school to find her mother, BARBARA, standing in the doorway of their high-end suburban home. She's holding a Western Union telegram. Lucy runs down the path, tears it open and screams with joy.

43

INT. LUCY'S HOUSE - DAY

43

Lucy runs excitedly through the house and up the stairs to her bedroom singing:

LUCY (V.O.)

*It won't be long - yeah yeah
It won't be long - yeah yeah
It won't be long
Till I belong to you!*

Her little sister, JULIA, looks at her as if she's crazy.

44

INT. LUCY'S BEDROOM - NIGHT

44

CLOSE on a framed photograph of Lucy and Daniel, taken at that High School dance. Lucy is looking at it, sitting at her dressing table.

LUCY

*Every night when everybody has fun,
Here am I sitting all on my own...*

(CONTINUED)

She picks up the telegram and turns to two girls in pajamas sitting on her bed - Julia and Daniel's sister, Emily.

LUCY
It won't be long

JULIA/EMILY
Yeah, yeah...

LUCY
It won't be long

JULIA/EMILY
Yeah yeah

LUCY
It won't be long

JULIA/EMILY
Yeah yeah

LUCY
Till I belong to you.

Since you left me I'm so alone,
Now you're coming, you're coming on
home,
I'll be good like I know I should,
You're coming home, you're coming
home.

45

EXT. HIGH SCHOOL - DAY

45

Lucy is among girls arriving in cars and buses at the start of another day.

LUCY (V.O.)
Every night, the tears come down
from my eyes
Every day, I've done nothing but
cry...

A girl-friend falls in step with her.

GIRL-FRIEND
When?

LUCY
Next weekend. He got a pass before
his outfit ships out...

3/22/05
EMERGENCY

46

INT. HIGH SCHOOL GYMNASIUM - DAY

46

Lucy plays a fast, physical game of basketball.

LUCY/THE GIRLS

It won't be long yeah, yeah
It won't be long yeah, yeah
It won't be long yeah, yeah
Till I belong to you.

47

EXT. BONNEVILLE (TRAVELLING) - DAY

47

TRACKING with the Bonneville as it barrels down the Highway.
Max is at the wheel, Jude beside him.

LUCY (V.O.)

Since you left me, I'm still alone
Now you're coming, you're coming on
home
I'll be good like I know I should
You're coming home, you're coming
home

They pass a figure hitching in the other direction and we recognize Prudence...

48

INT. CORRIDOR HIGH SCHOOL - DAY

48

Lucy puts her things away in her locker where Daniel's picture is taped to the inside of the door.

LUCY

Every day we'll be happy, I know,
Now I know that you won't leave me
no more.
It won't be long yeah, yeah,
It won't be long yeah, yeah,
It won't be long yeah, yeah,
Till I belong to you.

She takes a last look at his picture and closes the door.

49

EXT. HIGH SCHOOL - DAY

49

The Bonneville pulls up at the curb, getting admiring looks from girls coming out of school.

MAX

Spring break, Jude, is a fine
tradition of alcohol, depravity and
debauchery. Sadly we won't find
any of that in my parents' house.

(CONTINUED)

He takes a hit from the hip flask and hands it to Jude.

Lucy, Emily and other girls come out of school. Lucy's face lights up as she sees Max. He stands up on the car seat and sings 'Drive My Car' at the top of his voice:

MAX

*Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I love you
Beep beep'm beep beep yeah!*

He hits the horn in synch with the last line. Parents and teachers give disapproving looks.

TEACHER

Who is that?

LUCY

(with a smile)
My brother's back.

Max tosses her the car keys and she catches them.

INT. BONNEVILLE (TRAVELLING) - DAY

Lucy is driving with Max beside her and Emily on his knee. Jude is squeezed in the back with four girls, full of teenage giggles and high-spirits.

MAX

*Asked a girl what she wanted to be
She said baby, can't you see
I wanna be famous,
A star on the screen
But you can do something in between*

THE GIRLS

*Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you*

Their voices shatter the peace of the sleepy suburban street - why should they care?

MAX

*I told that girl that my prospects
were good*

(MORE)

(CONTINUED)

MAX (CONT'D)

And she said baby, it's understood
Working for peanuts is all very
fine
But I can show you a better time

THE GIRLS

Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you
Beep beep'm beep beep yeah

Lucy pulls the car up outside a house. Two of the girls get out and wave good-bye. Lucy angles the driving mirror so it reflects Jude's face.

LUCY

Hope my driving doesn't scare you.

JUDE

Hey, I don't drive at all.

MAX

This is Jude, he's from Liverpool.

LUCY

What brought you to Brookline?

JUDE

Your brother.

The car moves off again.

MAX/THE GIRLS

Baby you can drive my car
Yes I'm gonna be a star
Baby you can drive my car
And maybe I'll love you
Beep beep'm beep beep yeah

The remaining girls are dropped off during:

THE GIRLS

Beep beep'm beep beep yeah
Beep beep'm beep beep yeah
Beep beep'm beep beep yeah

51 EXT. LUCY'S HOUSE - DAY

51

Lucy parks the Bonneville in the driveway.

THE GIRLS (V.O.)

Beep beep'm beep beep yeah!

2
INT. DINING ROOM LUCY'S HOUSE - NIGHT

52

The family is seated round an oval table in the middle of the main course. The ones we haven't met are Max's father, ALAN CARRIGAN, a lawyer just turned fifty, and UNCLE TEDDY, Barbara's button-down older brother. Jude sits opposite Lucy and Julia as the conversation whirls around him and dishes are offered and passed on.

ALAN

I went to the closet under the stairs and my clubs weren't there. If you'd asked me -

MAX

You'd have said no.

BARBARA

I never knew Princeton had a golf program.

ALAN

They don't.

MAX

It's just my way of unwinding. Whack a few balls at the end of the day. Those lectures can fry your brains.

Lucy and Julia giggle. The parents don't.

ALAN

What lectures? You dropped two courses.

BARBARA

(staring at Max)
Is that fashionable?

MAX

Is what fashionable?

BARBARA

Your hair. Or have you just run out of shampoo? I can send you shampoo.

LUCY

I like it longer.

(CONTINUED)

ALAN

I washed dishes to put myself
through college.

BARBARA

You've never washed one since.
More pot roast, Jude?

JUDE

I'm fine, thanks

UNCLE TEDDY

Do you have any idea what your
father pays for those tuition fees?

MAX

(casually)

He won't have to pay them much
longer. I'm dropping out.

Barbara puts down her fork and stares at him.

BARBARA

Don't be ridiculous.

MAX

I'm not cut out for this collegiate
trip. Sometimes I feel I'm
drowning in a sea of corduroy.

ALAN

What would you do if you drop out?
Buy a hippie wagon and drive across
America?

MAX

I was hoping to borrow your car,
Dad, it's got A/C and stereo.

Lucy and Julia suppress giggles. Alan slams his fist on the
table rattling the silverware.

UNCLE TEDDY

If you find college such a bore,
why on earth did you go in the
first place?

MAX

Because, Uncle Teddy, I thought the
cocoon of academia was preferable
to going to Vietnam and getting a
bayonet up my ass.

(CONTINUED)

A shocked silence. All eyes flick to Lucy to see how she reacts. Her mother puts a comforting hand on her arm, but she doesn't need it.

LUCY

Oh come on. Don't take everything
Max says so seriously. I never do!

EXT. REAR GARDEN LUCY'S HOUSE - NIGHT

Jude sits on a swing chair, enjoying a cigarette. Raised voices continue from inside. Lucy comes out and joins him.

LUCY

Sorry you had to sit through that.
Is it like this at your house?

JUDE

Not really. It's just me and my
Mam. And my education is rarely a
topic of conversation.

LUCY

Where did you go to school?

JUDE

The Dingle Street School for
Wayward Boys. I left at fifteen

She looks at him, curious. Takes the cigarette from his fingers and puffs experimentally.

LUCY

When I asked Max about you he was
very evasive. I think he wants you
to be his mystery.

JUDE

I'm flattered you asked.

LUCY

How did you two meet?

JUDE

He found me in a boiler room and
moved me into his Fraternity House.
Delta Tango X-Ray or something.
It's all Greek to me.

His deadpan humor makes her smile.

JUDE

You have perfect teeth. People in Liverpool seldom do. They point in all different directions.

LUCY

Haven't you heard of braces?

JUDE

Yeah. We use them to keep our trousers up.

Max comes out of the house.

MAX

What do they talk about when I'm not here?

LUCY

Oh it's still you, mostly.

MAX

Jude, shit, I'm sorry, man. C'mon, Lucy, we've got to do something with him. It's Friday night and he's a sailor. He needs a bar, a brawl and a brothel. Right?

54

INT. BOWLING ALLEY - NIGHT

54

A bowling ball shatters the pins. All the lanes are taken. Jude and Max occupy one of them. Lucy and three girl friends are two lanes away. The girls glance at Jude and giggle. They question Lucy about him. She turns in his direction and he catches her looking at him.

He watches her and all he hears is the voice in his head singing: 'I've Just Seen A Face'.

JUDE (V.O.)

I've just seen a face,
I can't forget the time or place
Where we just met
She's just the girl for me
And I want all the world to see
We've met, Mmm-mmm-mmm-m' mmm-mmm.

Had it been another day
I might have looked the other way
And I'd have never been aware
But as it is I'll dream of her
Tonight, di-di-di-di'n'di.

(CONTINUED)

Jude and Lucy step up to bowl simultaneously, catch each other's eye in the run-up and smile. His is a gutter ball; hers scatters the pins.

JUDE

*Falling, yes I am falling,
And she keeps calling
Me back again
I have never known the like of
This, I've been alone and I have
Missed things and kept out of sight
But other girls were never
Quite like this,
Da-da-da-da'n'da.
Falling, yes I am falling
And she keeps calling
Me back again.*

During the instrumental break Max approaches Jude.

JUDE

What will you do if you don't go
back to college?

MAX

What any irresponsible, unmotivated
kid of my age would do - go to New
York! Like tomorrow.

JUDE

What's the rush? I like it here.

MAX

Jude, the most exciting thing ever
happened here was when they got
automatic pin-setting. I'm talking
the Village, man! Free love, great
dope - it'll be a gas.

He goes to bowl and Jude glances across the lanes again.

JUDE

*Falling, yes I am falling,
And she keeps calling
Me back again.
I've just seen a face,
I can't forget the time or place
Where we just met
She's just the girl for me
And I want all the world to see
We've met, mmm-mmm-mmm-da-da-da*

55

EXT. BONNEVILLE (TRAVELLING) - DAY

55

Max is driving with Jude beside him.

JUDE/MAX

(in harmony)

Falling, yes I am falling,
And she keeps calling
Me back again.
Falling,

MAX

Yes, he's falling

JUDE

And she keeps calling
Me back again...

MAX

(turning to him)
She's got a boy friend.

JUDE

(with a grin)
That's okay. I've got a girl
friend...

The car approaches a junction. One way leads to New Jersey, one to New York. Max lets out a rebel yell as he takes the New York road.

56

INT. LOBBY APARTMENT BUILDING - DAY

56

Jude and Max enter a shabby lobby, past a padlocked bicycle and a pram. They climb stairs with peeling wallpaper. Jazz comes from one apartment, a crying baby from another.

57

INT. HALLWAY APAARTMENT BUILDING - DAY

57

A door is opened by a sexy, leggy Texan in a silk kaftan over tight blue jeans. SADIE appraises Jude and Max in the doorway. She's a few years older than them and speaks in a husky nicotine voice.

SADIE

You the two who called?

MAX

Yeah. We saw your ad in 'Rat'
magazine.

(CONTINUED)

She gestures them inside and sashays ahead. The two guys exchange looks. What a babe!

INT. LOFT APARTMENT - DAY

Sadie leads them into a large open planned space with rooms off. Worn sofas; Eastern ottomans and bean bag chairs. Silk scarves draped over lamp shades. Joss-sticks burning near a lava lamp.

SADIE

Real bummer losing my last tenant.
He played sax at the Gaslight which
meant he was out all night and
slept all day.

JUDE

We could do that.

SADIE

You'd have to, 'cos I'm a singer
and I don't want no-one screwing up
my beauty sleep before two o'clock.
And when I'm on the road y'all have
to feed Rocky.

She picks up a furry tabby with a raccoon tail from the sofa.

MAX

Love cats.

SADIE

Trouble with this neighborhood is
it's filled with freaks, poets and
pot heads. So I'm gonna want two
weeks in advance.

MAX

No problem.

He pulls out his wallet and finds some bills.

SADIE

You look kinda clean-cut. But then
again, you could've murdered your
Granny with an hammer.

JUDE

We're students. I'm Jude, he's
Max.

(CONTINUED)

SADIE

Max, Jude...

(she smiles seductively)

I'm Sadie.

JUDE

Are you famous, Sadie?

SADIE

Not yet.

She points to a door at the far end with a star on it.

SADIE

That's me. Out of bounds. You're through here. D'you have a good memory for faces?

MAX

I think so. Why?

SADIE

There's no mirror in your bathroom.

59

INT. BEDROOM LOFT APARTMENT - DAY

59

The guys enter the bedroom: two mattresses with Indian bedspreads and scatter cushions; an adjoining bathroom.

MAX

What a fox! I mean, for an older woman.

JUDE

Listen, I'll pay my share of the rent. Soon as I get a job.

MAX

Don't worry about it.

He cracks open the window and they look out on the rooftops.

MAX

Look where we are! We can find our own freak, man!

60

EXT. LOFT APARTMENT - DAY

60

CAMERA pulls back from the two young faces, filled with expectation for what the future might bring.

DISSOLVE TO:

EXT. SUBURBAN STREET - DAY

61

Back in Brookline, Lucy and Emily are cycling home on a hot summer's day, tennis rackets slung over their shoulders. They round a corner and see something a hundred yards ahead: two Soldiers getting out of a military vehicle. The color drains from the girls' faces. They start peddling fast.

Neighbors appear on the next door lawn. Someone restrains a barking dog. The girls leap off their bikes which clatter to the ground, wheels spinning.

Daniel's mother opens the front door and sees the Soldiers carrying a carefully folded American flag. The girls stand by the front gate, frozen, not wanting confirmation of what they already know. They don't hear the words exchanged.

Lucy and Emily run forward to comfort her as a young boy soprano sings 'Let It Be':

YOUNG BOY

*When I find myself
In times of trouble
Mother Mary comes to me
Speaking words of wisdom
Let it be...*

Daniel's dog tags fall from the mother's hand onto the front door step.

EXT. INNER CITY (DETROIT) - DAY

62

The YOUNG BOY is black, about eleven. He stands in what could be a war zone itself, the blighted landscape of the inner city. The streets are covered in broken glass from smashed store fronts. Billows of black smoke spiral above the roof tops. Flames lick from the charred carcass of a car.

YOUNG BOY

*And in my hour of darkness
She is standing right in front of
me
Speaking words of wisdom
Let it be.
Let it be, let it be.
Whisper words of wisdom,
Let it be.*

The SHOT develops to reveal a street sign 'Eight Mile'. This is Detroit in the aftermath of its urban riots. Looters run behind the boy as gunfire crackles nearby.

63

EXT. SUBURBAN STREET - DAY

63

A convoy of black limousines makes its way slowly through the tree lined streets. The song is taken over by a soaring, soulful voice of a GOSPEL SINGER.

GOSPEL SINGER

And when the broken hearted people
Living in the world agree,
There will be an answer,
Let it be.

64

EXT. CEMETARY (BROOKLINE) - DAY

64

Family, relatives and friends are grouped around an open grave. Everyone is white including Lucy and her parents, Emily with hers. The coffin is lowered, draped in the American flag.

GOSPEL SINGER

For though they may be parted
There is still a chance that they
will see
There will be an answer, let it be.

The CAMERA PANS up to the treetops and blue sky.

65

INT. CHURCH (DETROIT) - DAY

65

Another funeral is taking place in an inner city church. The mourners are all black. A 23 year old man, JO-JO, supports the arm of a weeping mother. The GOSPEL SINGER sings:

GOSPEL SINGER

Let it be, let it be.
There will be an answer,
Let it be.

INTERCUT between the grieving families at the two funerals as the last verse is sung by a full gospel choir.

GOSPEL CHOIR

And when the night is cloudy,
There is still a light that shines
on me,
Shine on until tomorrow
Let it be
I wake up to the sound of music
Mother Mary comes to me
Speaking words of wisdom,
Let it be.
Let it be, let it be.

66 EXT. GRAVEYARD INNER CITY - DAY

66

The graveyard adjoins a housing projects and a basketball court. The mourners now surround a fresh grave.

GOSPEL CHOIR

*There will be an answer, let it be.
Let it be, let it be,*

The open casket at the black funeral is revealed. Only now do we realize that it contains the body of the Young Boy who sang at the beginning.

Jo-Jo leans down to give his little brother one last kiss.

67 INT. LUCY'S BEDROOM - NIGHT

67

Lucy lies on her bed, staring up at the ceiling.

GOSPEL CHOIR

Whisper words of wisdom, let it be.

FADE TO BLACK.

EXT. BUS STATION (DETROIT) - DAY

68

Jo-Jo walks through lines of travellers, a guitar slung over his back, a duffel bag over one shoulder. He climbs on board a sleek silver long-haul.

69 EXT. HIGHWAY - NIGHT

69

The Greyhound barrels through the night. Destination: New York.

70 INT. GREYHOUND - TRAVELLING NIGHT

70

CLOSE on the DRIVER. He taps the wheel and starts to vocalize the instrumental intro to 'Come Together'...

71 EXT. PORT AUTHORITY BUS TERMINAL (NEW YORK) - DAY

71

Jo-Jo heads east out of the bus station into the early morning light. The streets are empty except for winos and office cleaners. But hey, it's New York, it's where he was meant to be.

STREET PERSON

*Here come old flattop he come
Grooving up slowly
He got joo-joo eyeball
He one holy roller...*

EXT. MID-TOWN - DAY

72

Jo-Jo walks past pimps, hookers and street hustlers in the Times Square area.

STREET PERSON

He got hair down to his knee
Got to be a joker he just do what
he please.

73

EXT. BROADWAY - DAY

73

He passes theater marquees: 'The Lion in Winter', 'Man of La Mancha'.

STREET PERSON

He wear no shoeshine
He got toe-jam football
He got monkey finger
He shoot Coca-cola
He say "I know you..."

JO-JO

You know me.

74

EXT. MADISON AVENUE - DAY

74

Jo-Jo looks around at the skyscrapers soaring above him. Concrete monoliths, undulating reflections of traffic in the glass and chrome.

STREET PERSON

One thing I can tell you is
You got to be free!

JO-JO

Come together right now
Over me!

From time to time Passers-by give a hip swivel or a shuffle step in time to the music. Even straight-arrow guys in grey flannel suits and Wall Street Journals.

The instrumental break takes us to:

75

INT. JUDE'S STUDIO - DAY

75

A room in the apartment has become a studio for Jude. His hair is longer than when we saw him last and he's swapped his seaman's clothes for hipster velvet pants and a rock 'n roll T-shirt. He's working on a pop-art poster filled with psychedelic swirls and rainbow colors.

(CONTINUED)

Sadie walks past him in her underwear, Rocky in one hand, a cigarette in the other.

76

EXT. WASHINGTON SQUARE - DAY

76

Jo-Jo crosses Washington Square. Couples sit under the trees. Hippies strum guitars and men from the old country play chess.

77

EXT. EAST VILLAGE - DAY

77

He's in the heart of the East village, epicenter of the counter-culture. He angles down the block which contains an eclectic mixture of people, style and statements.

Slogans everywhere, on bumper stickers, buttons and De-cals: 'America Has Gone To Pot'; 'LSD not LBJ', 'Fug not Fight', 'We Shall Overcome' and 'Ban the Bra'.

A cab comes round a corner too fast and fishtails across the street. Jo-Jo has to jump out of the way. The driver is Max.

Different denizens of the village share out the lines as Jo-Jo walks past a coffee house, a head shop, a Black Muslim bookstore and record shops. Someone hands him a leaflet for a 'Be-In' in the park.

VOICES

*He bag production
He got walrus gumboot
He got Ono sideboard
He one spinal cracker
He got feet down below his knees
Hold you in his armchair you can
feel his disease
Come together right now
Over me.*

Jo-Jo passes Jude, carrying his rolled up poster. He reaches the entrance to a club, the Cafe Wha'?, and reads a sign: 'Guitarist Wanted'.

78

INT. CAFE WHA'? - DAY

78

The club is empty, chairs stacked on tables. Jo-Jo stands on the small stage and plays his guitar - a beautiful, fluent solo, watched by Sadie and the rest of her band.

79

EXT. BUTCHER SHOP - DAY

79

Jude enters a shop with a sign 'Strictly kosher' in Hebrew on the window. He looks at a piece of paper in his hand and wonders if he's got the right address.

80

INT. BUTCHER SHOP - DAY

80

A kosher butcher points him to a room at the back, the headquarters of a magazine called 'The Rat'. The solo continues as Jude spreads his poster for the appraisal of several young men with wispy beards. The room is filled with the clutter of copy and art work and the clatter of old typewriters. The editor, DESMOND, gives an approving nod.

81

EXT. EAST VILLAGE - NIGHT

81

The streets are crowded, lights blaze in the windows of stores and coffee houses - and there's a line outside the Cafe Wha'.

82

INT. CAFE WHA'? - NIGHT

82

CLOSE on Sadie as she wails into:

SADIE

He roller-coaster he got

Early warning

He got muddy water

He one mojo filter, he say

"One and one and one is three"

Jo-Jo's in the band now and the crowd is blown away, among them Jude and Max, who've hitched up with a couple of girls.

SADIE

Got to be good looking 'cause he's

So hard to see

Come together right now

Over me...

83

INT. LOFT APARTMENT - NIGHT

83

Jo-Jo's spacey guitar continues as Jude brings the girl from the club into the apartment. The only light is from the lava lamp. He takes her in his arms - she's more than willing.

SADIE (V.O.)

Come together...

84

EXT. EAST VILLAGE - DAY

84

The sun's first rays glow over rooftops and fire escapes...

SADIE (V.O.)

Come together...

85

INT. LOFT APARTMENT - DAY

85

The sun filters through the windows of the loft. It's a mess of clothes, books and albums; Jude's pop-art posters on the walls. A girl stirs next to the sleeping Jude. When she raises her head we realize it's not the same girl.

SADIE (V.O.)

Come together...

At the other side of the loft, Max is sleeping on a mattress under a tangle of sheets. The girl he's with is the one Jude brought back from the club.

SADIE (V.O.)

Come together...

86

EXT. VILLAGE STREET - NIGHT

86

Thunder in the sky and rain bouncing off the sidewalk. A figure runs across the road, ignoring the honks of cars. Under the glow of a street light we recognize Prudence. She climbs a fire escape, reaches a window, hoists it open and squeezes through.

SADIE (V.O.)

Come together...

87

INT. LOFT APARTMENT - NIGHT

87

A group is sprawled around, smoking and drinking cheap wine: Max, Sadie, Jo-Jo, strumming his guitar, and another couple. Desmond, the magazine editor and PAM, mixed-race and street-wise.

SADIE (V.O.)

Come together...

Jude is across the other side of the room taking Polaroids of the group. The bathroom door bursts open and Prudence steps into the room, water pouring off her clothes onto the floor. Jude stares at her. They don't know each other.

SADIE (V.O.)

Come together...

(CONTINUED)

JUDE

Who are you?

PRUDENCE

Prudence.

JUDE

Where are you from, Prudence?

PRUDENCE

Nowhere.

JUDE

Before nowhere?

PRUDENCE

Ohio. Then I was living with this
guy across the street.

Jude registers a bruise below her eye.

JUDE

Did he do that to you?

PRUDENCE

He was a mistake.

Sadie wanders over, curious about the newcomer.

SADIE

Where did she come from?

JUDE

She came in through the bathroom
window.

SADIE (V.O.)

Come together...

88 EXT. REAR GARDEN LUCY'S HOUSE - DAY

88

Lucy watches her mother as she tends her flowers.

BARBARA

I can understand you needing to get
away. But why not come to Europe
with your father and me?

LUCY

I'd rather be with Max.

(CONTINUED)

BARBARA

In New York?

LUCY

It's just for the summer, till I go to college.

BARBARA

I shudder to think how Max lives or what he's getting up to. You know he always attracts the most dubious people.

LUCY

He makes me laugh.

BARBARA

He's probably surrounded by promiscuous dope fiends.

LUCY

I don't even smoke, Mom. The city's not going to change me. I know who I am and so do you.

Barbara doesn't look convinced.

INT. CAFE WHA'? - NIGHT

SMASH CUT to Sadie singing a full-on Joplin-esque version of 'Why Don't We Do It In The Road?'.

SADIE

*Why don't we do it in the road?
Why don't we do it in the road?*

Max enters with Lucy. He takes her to a booth where Jude and Prudence are sitting.

MAX

Look who's here!

They squeeze in beside them.

SADIE

*Why don't we do it in the road?
Why don't we do it in the road?
No one will be watching us
Why don't we do it in the road?*

Lucy is stunned by the raw sexual energy on stage, particularly between Sadie and Jo-Jo. And this whole place with its smoke and sweat - it's a long way from Brookline.

Prudence leans in to talk to her, yelling to be heard above the music.

PRUDENCE
Isn't she fantastic?

LUCY
Amazing.

PRUDENCE
She's our landlady.

LUCY
You live with my brother too?

PRUDENCE
Yes. Him and Jude adopted me. I
don't sleep with them, anymore. I
love Sadie.

It's a lot for Lucy to take in, in one day.

SADIE
Why don't we do it in the road?
Why don't we do it in the road?

Someone else is watching Sadie intently. BILL is in his thirties. He must be cool, he has a beret and a trim beard.

SADIE
Why don't we do it in the road?
Why don't we do it in the road?
No one will be watching us
Why don't we do it in the road?

Jude and Lucy thread through the crowded sidewalk. Music fills the night from jazz cellars and folk CLUBS.

LUCY
You've changed.

JUDE
You mean the hair? Does it enhance
my air of mystery?

(CONTINUED)

LUCY

I thought you'd be back in England.

JUDE

There's less there for me than here. 'Course, I don't officially exist not having any ID. It's strange, but exhilarating in a way. A kind of freedom.

LUCY

Max said you came to America to find your father.

JUDE

Yeah. When I got a Princeton address I thought he was an Einstein or something. But he's just a blue collar stiff like myself.

LUCY

Did you like him?

JUDE

Tricky question. I've spent most of my life trying to hate him. He walked out on my Mam when I was a bun in the oven.

She nods. He notices she seems subdued.

JUDE

Are you okay? I mean, I know what happened.

LUCY

It's not that, it's...

He waits for her to explain.

LUCY

A letter came for Max before I left home. I couldn't bring myself to give it to him yet.

She digs into her shoulder bag and brings out an envelope with the ominous inscription, 'Department of Defence'.

INT. RATNERS' RESTAURANT - NIGHT

91

Max stares at the envelope in his hand. He's at a booth, crowded together with Jude, Lucy, Sadie, Jo-Jo, Prudence, Pam and Desmond. It's two in the morning, but the place is crowded with hippies, freaks and musos, much to the displeasure of the old-school, bad-tempered waiters.

LUCY

You shouldn't have dropped out of college, Max.

PAM

Your sister's right. You had that whole Ivy League thing going for you. And your father's a lawyer an' shit.

JUDE

What exactly does it say?

MAX

Says I have to report to an induction center on the seventh.

PRUDENCE

Bummer.

SADIE

So you have a week, honey, to contract some fatal disease.

JO-JO

Lot of guys tried that when I did my time.

SADIE

You were in the military?

JO-JO

Went in when I was seventeen. I'm not some rich kid with an alligator on his shirt.

DESMOND

Say you're a homo, Max. They don't take homos.

JUDE

Or show up wearing a woman's dress.

(CONTINUED)

PRUDENCE

Say you're psychotic - you want to
kill, kill, kill!

Max shakes his head as the advice whirls around him.. He
calls to a passing Waiter.

MAX

Could we order -

WAITER

A minute!

JO-JO

Some cats used to swallow a ball of
cotton wool. Shows up as a shadow
on the x-ray.

MAX

I'm not gonna do any of that shit!

He takes out a Zippo lighter and sets fire to the envelope.
At least this gets a Waiter to their table.

WAITER

Hell ya think you're doing? You
clear that mess up yourself

JO-JO

You can burn that paper, boy, but
you still gotta show.

INT. INDUCTION CENTER - DAY

CLOSE on the Uncle Sam Poster with its pointing finger. The
mouth animates and words erupt. The voice is Max's through
the entire song, sometimes multi-tracked. The song is 'I
Want You'.

'UNCLE SAM'

I want you!
I want you so bad
I want you-oo-oo
I want you so bad
It's driving me mad
Driving me mad...

WIDER ANGLE reveals Max in a line of scared recruits, butt-
naked. Nail-hard SERGEANTS runs their eyes over them.

(CONTINUED)

'SERGEANTS'

I want you!
 I want you so bad
 I want you-oo-oo
 I want you so bad
 It's driving me mad
 Driving me mad

The song continues over a montage of Max's physical: weight scales, eye chart, reflexes, urine sample and the obligatory cough while a Medic cups his balls.

EXT. INDUCTION CENTER - DAY

Jude and Lucy are waiting outside. A group of activists is protesting the war. Their leader is PACO, 28, intense and charismatic.

PACO

This war is unjust and immoral!
 Either fight on the side of the
 oppressed or be on the side of the
 oppressors!

LUCY

Daniel couldn't wait to go. He
 thought it was his duty. I was
 proud of him, I guess.

Paco pushes a leaflet in her hand.

PACO

Peace march next week on Fifth
 Avenue. Be there!

INT. INDUCTION CENTER - DAY

Max, in his underpants, stands at a table across from the Sergeant checking over his papers. He picks up a paperweight of the Statue of Liberty as if it was a ten weight.

MAX

She's so heavy!!

The Sergeant gives him a look and he puts it back.

SERGEANT

Any reason you shouldn't be in this
 man's army, son?

(CONTINUED)

MAX

I'm a psychotic, cross-dressing
homosexual pacifist with a spot on
the lung.

SERGEANT

Just as long as you don't have flat
feet.

He stamps 'Al' across his papers.

95

INT. LOFT APARTMENT - NIGHT

95

The room is packed - it's party-central in the loft tonight.
About thirty people have gathered to console Max. The booze
and pot have gone a long way towards doing that - he's pretty
far gone.

Sadie and Jo-Jo are dancing. It's like when they're on stage
together. The sexual chemistry between them is so hot it's a
wonder the apartment doesn't burst into flames.

Prudence is staring at them with conflicted emotions. Lucy
is watching Prudence as Jude brings her a glass of wine.

JUDE

I can't figure Prudence out.
Sometimes she's fearless, sometimes
the world terrifies her.

LUCY

She's in love.

JUDE

I know, but I don't think Max is
interested.

LUCY

It's not Max.

Jude reacts - what does she know that he doesn't?

Sadie takes Jo-Jo's hand, leads him through the dancing
couples into her room and closes the door.

Prudence looks stricken.

96

EXT. FIRE ESCAPE - NIGHT

96

Prudence drops onto the fire escape through the same window
as before. The sounds of the party continue from within.
She starts to sing 'You've Got To Hide Your Love Away'.

(CONTINUED)

PRUDENCE

Here I stand head in hand
Turn my face to the wall
If she's gone I can't go on
Feelin' two-foot small
Everywhere people stare
Each and every day
I can see them laugh at me
And I hear them say

Sadie's cat, Rocky, stares at Prudence with his elliptical eyes, as if he's thinking what she's singing:

PRUDENCE

Hey you've got to hide your love
away
Hey you've got to hide your love
away...

97

EXT. ALLEY - NIGHT

97

Prudence walks down the alley, passing hissing steam vents and kitchen crews bringing out the garbage.

PRUDENCE

How could I even try
I can never win
Hearing them, seeing them
In the state I'm in
How could she say to me
Love will find a way
Gather round all you clowns
Let me hear you say

Again faces turn toward her as she walks past:

PRUDENCE

Hey you've got to hide your love
away
Hey you've got to hide your love
away...

98

INT. LOFT APARTMENT - NIGHT

98

RESUME the party. Desmond and Pam are trying to reassure Max.

DESMOND

You have options, man.

MAX

Yeah. Jail or Canada.

(CONTINUED)

DESMOND

Montreal's cool.

MAX

They speak French there.

PAM

So? Learn French. Learn French or die.

At the door, Jude greets new arrivals. One of them is an earlier sexual conquest of his from the 'Come Together' days. She kisses him warmly on the mouth.

CLOSE ON Lucy as she watches. It's her turn to feel the insecurity of young love. Why does she feel jealous? The dancers around her become shadows of movement and light and she sings the wistful introduction to 'If I Fell':

LUCY

*If I fell in love with you
Would you promise to be true?
And help me understand
'Cause I've been in love before
And I found that love was more
Than just holding hands...*

The other girl breaks away angrily from Jude, stubbing out her cigarette in a wine glass.

LUCY

*If I give my heart to you
I must be sure
From the very start that you
Would love me more than her
If I trust in you
Oh please
Don't run and hide
If I love you too
Oh please
Don't hurt my pride like her
'Cause I couldn't stand the pain
And I would be sad if our new love
Was in vain*

Jude turns and sees her gazing at him. He smiles, knowing he's in her thoughts. He joins her and they dance together, slowly, cheeks touching. It's the most intimate they've been. Lucy sings over his shoulder.

(CONTINUED)

LUCY

So I hope you see
 That I would love to love you
 And that she will cry
 When she learns we are two
 'Cause I couldn't stand the pain
 And I would be sad if our new love
 Was in vain

DISSOLVE TO:

99

INT. BEDROOM LOFT APARTMENT - NIGHT

99

The music is instrumental as Jude and Lucy kiss in the
 darkened bedroom...

LUCY

If I fell in love with you...

DISSOLVE TO:

100

INT. THE SAME - DAY

100

Moonlight becomes sunshine as the CAMERA reveals the two
 lovers coiled together under a tangle of sheets. The door
 opens and Max enters, waking them both.

MAX

Oh. So that's the way it is.

JUDE

That's the way it is.

MAX

Speaking as a brother, I think she
 could do better.

LUCY

Get out of here, Max.

MAX

Look, as blissful as you are in the
 throes of young love, we have a
 problem with Prudence.

101

INT. LOFT APARTMENT - DAY

101

Sadie raps her knuckles on a locked door. Max, Jude and Lucy
 stand behind her.

(CONTINUED)

SADIE

Prudence, come on, sweet-pea, we
all love you.

LUCY

How long has she been in there?

SADIE

(with a shrug)

She was there when I woke up.

MAX

I think she's hung up on me.

Sadie and Lucy exchange looks - men! Sadie knocks gently on
the door and sings *Dear Prudence*:

SADIE

*Dear Prudence
Won't you come out to play?
Dear Prudence,
Greet the brand new day
The sun is up, the sky is blue
It's beautiful and so are you
Dear Prudence
Won't you come out to play?*

102

INT. CLOSET APARTMENT - DAY

102

Prudence sits in a walk-in closet stuffed with everyone's
spare stuff - cardboard boxes, guitar cases, luggage and an
old vacuum cleaner. She reacts as Jude continues:

JUDE

*Dear Prudence,
Open up your eyes...*

103

INT. LOFT APARTMENT - DAY

103

The others harmonize with Jude:

JUDE

*Dear Prudence,
See the sunny skies
The wind is low
The birds will sing
That you are part of everything
Dear Prudence
Won't you open up your eyes?*

(CONTINUED)

ALL

Look around round
Look around round round
Look around...

SADIE

I gotta rehearse.

She picks up her bag and leaves.

LUCY

Dear Prudence,
Let me see you smile
Dear Prudence,
Like a little child
The clouds will be a daisy chain
So let me see you smile again
Dear Prudence
Won't you let me see you smile?

The closet door opens and Prudence blinks at the light.

ALL

Dear Prudence
Won't you come out to play?

And Prudence smiles at last...

EXT. FIFTH AVENUE - DAY

104

The march makes its way up the Avenue. Despite the chants and the anti-war protests, it's good-natured and mellow. Some people are here just to have a good time. Prudence is with Jude, Lucy and Max.

MAX/JUDE/LUCY

Dear Prudence,
Greet the brand new day
The sun is up, the sky is blue
It's beautiful and so are you
Dear Prudence
Won't you come out to play?

The marchers around them join in:

ALL

Look around round
Look around round round
Look around...

The march is patrolled by 'Peace Marshals', wearing arm bands.

(CONTINUED)

The Avenue is flanked by New York's finest, bull-necked and bemused, especially when cute hippie girls hand them flowers. Home-made placards and banners exclaim: 'Withdraw US Troops!'; 'America Awake - It's Later Than You Think'; 'Students for Change'.

Prudence sees something ahead of them. Outsize puppets loom above the crowd, with Vietnamese faces that look a lot like she does. They're part of a Bread and Puppet Theater troupe. Prudence is entranced and runs forward for a closer look.

The crowd react as hundreds of black balloons are released into the air. Lucy recognizes Paco as he leads his group in a chant: 'Hell, No, We Won't Go! Hell, No, We Won't Go!'

Lucy reacts, catching Max's troubled expression. She grips his arm, but his bravado has returned.

MAX

Stop worrying, sis. Maybe Dad can talk to his lawyer friends, who can talk to their lawyer friends in D.C. Who knows? Or I might go in the army and not get shipped anywhere. I'll play a lot of cards and learn to box.

It at least makes Lucy smile. Jude wraps his arm round her shoulder and pulls her face to his.

105

EXT. VILLAGE STREET - DAY

105

Sadie sits with Bill at an outside table of a coffee house.

BILL

Sign with my label, Sadie. I'll put you in a studio within a month and get you a publishing deal.

SADIE

Sounds fantastic, Bill. Just gotta talk it over with the guys.

BILL

You don't have to talk it over with the guys.

His inference troubles Sadie. She's distracted by the sound of high-decibel rock music drifting down the street.

Heads turn, attention shifts as people react to a strange vehicle barreling down Houston; an old school bus, custom painted in vivid rainbow swirls.

(CONTINUED)

Tie-died Hippies wave from the roof. A sign on the side reads: 'Doctor Robert and his Travelling Medicine Show.'

SADIE

He's a long way from California.
What's he doing in the Village?

BILL

Plugging his book. Spreading the word.

SADIE

What's the word?

BILL

'Drop Out, Drop In, Drop Acid'
There's a party for him tonight
want to come?

106

INT. DOWN-TOWN LOFT APARTMENT - NIGHT

106

The party is in an enormous apartment of translucent Perspex - ceilings, walls and floors melding into an undulating reflective cocoon of color and sensation. Sadie is among the guests with Bill. She's brought the gang along: Jude, Lucy, Max and Jo-Jo.

LUCY

Whose place is this?

Sadie nods to a woman who's much too old for the clothes she's wearing; a face like a prune under a turban.

BILL

Wanda's. She's his publisher.

SADIE

Isn't it wild?

JUDE

Where's the normal room?

SADIE

What do you mean, 'normal'?

JUDE

Well, like when you come home at the end of the day after a hard day's graft and you want to kick off your shoes and watch the telly. Where's that room?

(CONTINUED)

The crowd parts like the Red Sea as DOCTOR ROBERT enters. He's about forty, in unassuming clothes, open neck shirt and baggy pants. He has an air of quiet assurance, bolstered by the respect and admiration of his audience.

His entourage is an eclectic mix of poets, freaks and suntanned hippie girls. Some of them carry reel to reel tape recorders and movie cameras.

Wanda leads the applause as he makes his way to a chrome and glass Albrizzi table where copies of his book are stacked. He speaks with quiet authority as one of his followers switches on the tape recorder to play the strange, trippy introduction to 'I Am The Walrus'.

DOCTOR ROBERT

These are strange days. Days of
love, days of rage. Illusion,
confusion. It's getting harder to
transcend the bullshit. Just
remember, there's no point butting
your heads, bucking the system.
Let them get all snarled up in
their dreary high. But never knock
the way the other cat swings. No
disrespect to New York but we're
about two years ahead of you on the
Coast. We've already graduated
from what's been going on to where
it's going.

He holds up a copy of his book, 'I Am The Walrus' and starts to sing:

DOCTOR ROBERT

*I am he, as you are he,
As you are me and we are all
together.*

The party guests nod sagely, digging it.

DOCTOR ROBERT

*See how they run,
Like pigs from a gun,
See how they fly.
I'm crying.*

Jude stands on the sidelines, the spectator, painting pictures in his head. His eyes are the camera as he scopes the pulsing, throbbing room.

(CONTINUED)

DOCTOR ROBERT

Sitting on a corn-flake,
Waiting for the van to come.
Corporation tee-shirt,
Stupid bloody Tuesday.
Man, you been a naughty boy
You let your face grow long.

I am the Egg-man!
They are the Egg-men.
I am the Walrus,
Goo goo g'joob!

Faces we know swim into view...

Lucy, mesmerized by these new sensations; Max, hitting on the hippie hand-maidens, wanting to drown in their gentle beauty; Sadie and Bill sharing some secret joke; Jo-Jo wondering what the joke is and why he's not part of it.

DOCTOR ROBERT

Mister City Policeman sitting
Pretty little policemen in a row.
See how they fly
Like Lucy in the Sky...

Jude and Lucy take cup-cakes from an offered tray. They're topped with multi-colored sprinkles and as they bite into them they become a kaleidoscope of colors.

DOCTOR ROBERT

See how they run.
I'm crying, I'm crying.
I'm crying, I'm crying.
Yellow matter custard
Dripping from a dead dog's eye
Crabalocker fishwife
Pornographic priestess
Boy, you been a naught girl
You let your knickers down

I am the Eggman
They are the Eggmen
I am the Walrus
Goo goo g'joob

Lights are flashing, images are projected on the walls. The Music becomes weirder and more distorted as the trip starts to affect everyone's senses and perception.

(CONTINUED)

DOCTOR ROBERT

*Sitting in an English garden
Waiting for the sun.
If the sun don't come,
You get a tan
From standing in the English rain.*

Jude holds on to Lucy as they let go, surrendering to this cosmic energy - just as Max has, spacing out, thoughts of the Army forgotten.

DOCTOR ROBERT

*I am the Eggman,
They are the Eggmen.
I am the Walrus,
Goo goo g'joob
G'goo goo g'joob.*

107 EXT. HIGHWAY - DAY

107

The city is left behind. The Magic Bus barrels past trees and fields. A sign on the back reads: *Weird Load'*.

DOCTOR ROBERT (V.O.)

*Expert textpert choking smokers,
Don't you thing the joker laughs at
you?
See how they smile
Like pigs in a sty,
See how they snied.
I'm crying.*

108 INT. BUS (TRAVELLING) - DAY

108

The party has spilled over into this mobile pleasure palace. It's packed with an assorted gypsy band of minstrels and misfits, including Jude, Lucy, Max, Sadie and Jo-Jo. The customized interior contains bunk and benches, a fridge and a sink. Speakers and microphones everywhere and a hole in the roof for easy access.

DOCTOR ROBERT

*Semolina pilchard,
Climbing up the Eiffel Tower
Elementary penguin
Singing Hari Krishna.
Man, you should have seen them
Kicking Edgar Allan Poe.
I am the Eggman,
They are the Eggmen.
I am the Walrus!*

109

EXT. HIGHWAY - DAY

109

The bus levitates magically! It floats above the highway and finally disappears behind the trees.

DOCTOR ROBERT

Goo goo g'joob g'goo goo g'joob.
Goo goo g'joob g'goo goo g'joob
g'goo...

DISSOLVE TO:

110

EXT. MANSION (NEW ENGLAND) - DAY

110

A rambling, Nineteenth Century turreted mansion. The multicolored bus is parked in the road below, conspicuous in this bucolic setting. Two of Doctor Robert's Hippies are at the front door, the others are sprawled on the grass around the bus. Our group is trying to orientate themselves.

LUCY

Where are we?

MAX

I don't know and I don't know how we got here.

JUDE

What is that place?

SADIE

Sign says the Headquarters of the League of Spiritual Deliverance.

Doctor Robert gets off the bus. The others look wasted. He looks groomed, fresh and rested in a Madras cotton shirt.

DOCTOR ROBERT

It's the home of Doctor Geary. He and I have a lot in common. We're both outlaws, navigators of uncharted domains. Cosmic explorers who've pushed the frontiers of transcendental perception. The extraordinary thing is, we've never met, on this plane or any other.

He smiles expectantly as the Hippies return from the mansion.

HIPPIE

He says he won't see you.

(CONTINUED)

DOCTOR ROBERT
Why? Is he sick?

HIPPIE
Just said he's busy.

DOCTOR ROBERT
Did you tell the sonovabitch we
drove three thousand miles?

Doctor Robert huddles up with his group to confer. Our group
move apart to talk among themselves.

JUDE
Maybe he's watching baseball.

JO-JO
Maybe he's getting laid.

SADIE
D'you think he'd at least let me
use his bathroom?

DOCTOR ROBERT
All right, everyone on the bus!
We're going home to California.

MAX
Hey, Doc! California isn't home to
some of us.

DOCTOR ROBERT
What can I say? You're either on
the bus or off the bus.

TIME CUT

111 EXT. THE SAME (LATER) - DAY

111

Our group watch as the bus recedes down the road, its tail
pipe belching black smoke.

MAX
My last blow-out before the army
and I'm stuck in the middle of
where is it?

They shake their heads - no one knows. Lucy seems the least
concerned. Maybe she's still a little trippy.

(CONTINUED)

LUCY

It doesn't matter! Don't you get it? I am me as you are he as you are me and we are all together.

JUDE

Bit profound for a lad from Liverpool.

JO-JO

Bit deep for a cat from Detroit.

LUCY

Listen! Do you hear the music?

They cock their ears but hear nothing except the buzzing of grasshoppers. She points across a meadow.

LUCY

It's that way.

She sets off and the others follow. Jo-Jo falls into step with Jude.

JO-JO

Think she's still trippin'?

JUDE

Maybe.

JO-JO

Are you?

JUDE

My whole life's a trip since I hit New York. Sometimes I feel I'm going to get a tap on the shoulder. Someone's gonna say, 'Time's up, son. Back to the shipyard.'

JO-JO

I dig what you're saying. I'm a cat from the projects. But now I'm playing guitar I got rich white chicks from Vassar askin' me to art galleries and homes in the Hamptons an' shit. That can mess with your head, right?

JUDE

Take the ride, Jo-Jo. For as long as it lasts.

(CONTINUED)

Jo-Jo nods in Lucy's direction.

JO-JO

Is she part of your ride?

JUDE

God, I hope so.

They come over a rise - and now they can all hear the music. It's coming from a small fairground, set up next to an agricultural Fair in a field.

112

EXT. AGRICULTURAL FAIR - DAY

112

Our group stroll through the fair. They look like aliens contrasted to the local people: fresh-faced and apple cheeked, as if they'd stepped out of a Grant Wood painting. They walk past the produce stalls, checking out the prize zucchinis and the baked pies offered by farmers' wives.

Max and Jude walk along pig-pen fences, as the others imitate the sounds of farmyard animals. It attracts the attention of two pretty young local girls - just what Max needs.

Jude, Lucy and Max goof off in a photo booth, taking crazy pictures of themselves, singly and together.

113

EXT. FAIRGROUND - NIGHT

113

Day dissolves into night. The lights of the fairground are bright against the sky. Music booms out from the carousel. Max is on the Ferris wheel, his arm round both the girls.

Jude and Lucy see a crowd gathering near the circus tent - what's going on? The center of attention is a larger than life figure. The RINGMASTER wears a frock coat, riding boots and Stars and Stripes vest. He raises his top hat to command attention and sings 'For The Benefit of Mister Kite'.

RINGMASTER

For the benefit of Mr. Kite
There will be a show tonight
On trampoline
The Hendersons will all be there
Late of Pablo Fanques Fair
What a scene!
Over men and horses hoops and
garters
Lastly through a hogshhead of real
fire!
In this way Mr. K. will challenge
the world!

(CONTINUED)

The crowd grows, following the Ringmaster as if he was the Pied Piper. Jude, Lucy, Sadie, Jo-Jo, Max and the two girls go with the flow.

RINGMASTER/PERFORMERS

The celebrated Mister K
Performs his feat on Saturday
At Bishopsgate
The Hendersons will dance and sing
As Mr. Kite flies through the ring
Don't be late!
Messrs. K and H. assure the public
Their production will be second to
none
And of course Henry The Horse
dances the waltz!

The music changes to waltz-time as the group is swept along by the tide into:

114

INT. CIRCUS TENT - NIGHT

114

The local population fills the canvas amphitheater, with its sawdust floor and tumbling acrobats. Clowns bounce from a trampoline. A brass band in Ruritanian uniforms plays.

A Bread and Puppet Theater group is performing and Prudence is part of the act! They can hardly believe their eyes.

MAX

Am I still high or is that
Prudence?

They wave and call her name. She spots them in the crowd and her face lights up.

The Ringmaster brings the song to its conclusion:

RINGMASTER

The band begins at ten to six
When Mr. K. performs his tricks
Without a sound
And Mr. H. will demonstrate
Ten somersets he'll undertake
On solid ground
Having been some days in
preparation
A splendid time is guaranteed for
all
And tonight Mr. Kite is topping the
bill!

An idyllic summer morning. The whole group is spread-eagled on the grass at the side of a lake, including Prudence and the two girls Max picked up.

They start to sing an a cappella version of 'Because' the soaring nine-part harmonies filling the air.

ALL

Aaaahhhh-ahhhhhh
Because the world is round
It turns me on
Because the world is round
Aaaahhhh-ahhhhhh

Because the wind is high
It blows my mind
Because the wind is high
Aaaahhhhhh-aaahhhhhh

Prudence looks enviously in the direction of Jude and Lucy, who look into each other's eyes as a breeze ruffles the surface of the lake.

ALL

Love is old, love is new
Love is all, love is you

Because the sky is blue,
It makes me cry

CLOSE on Max's face with sadness in his eyes as he realizes he's come to the end of the days of innocence. CAMERA PANS UP to the cloudless blue sky.

ALL

Because the sky is blue
Ah-ah-ah-ah-ah-aaahhhhhh...

The voices fade away and are replaced by something much more ominous - the CHUG CHUG CHUG of a military helicopter...

A CH-47B Chinook helicopter comes into FRAME. As it lands we find ourselves in the jungle landscape of Vietnam. Soldiers disembark, ducking their heads under the whirling rotors and run towards us. One of them is Max...

117 INT. JUDE'S STUDIO - DAY

117

Snow crusts the skylight windows. Jude sits on a stool behind a draftsman's drawing board. He's moved on from posters - the board is covered with illustrations, Robert Crumb-like cartoons. The walls feature prints by contemporary artists: Rauschenberg, Jasper Johns.

118 INT. SCHRAFT'S RESTAURANT - DAY

118

Lucy is working as a waitress. The customers look as if they are retired. A table of old ladies pay the check. They pool their money adding fifty cents for Lucy.

119 INT. OFFICE - DAY

119

Sadie signs a contract, watched by Bill and a couple of suits. He shakes her hand, smiles all round.

120 EXT. SDR HEADQUARTERS - NIGHT

120

A rundown Brownstone in a shabby street. Lights burn in the downstairs windows. A sign over the door reads: 'STUDENTS FOR DEMOCRATIC REFORM'.

121 INT. SDR HEADQUARTERS - NIGHT

121

The room is filled with young people, stacking pamphlets, working the phones, typing. One wall is covered in press clippings and photographs of the group's activities: Marches, rallies and demonstrations.

Lucy is working a Gestetner machine, rolling off copies of a leaflet announcing an anti-war rally.

Paco says something that makes her laugh. She looks up to see Jude through the window, pointing to his watch. She shrugs 'I don't know how long.'

122 INT. LOFT APARTMENT - DAY

122

Lucy has fallen asleep on the sofa. Jude watches her from behind his drawing board, sketching her sleeping figure, and starts to sing 'Something':

JUDE

Something in the way she moves
 Attracts me like no other lover
 Something in the way she woos me
 I don't want to leave her now
 You know I believe in how

(CONTINUED)

The sketch on the drawing board animates, stretching, pushing hair from her eyes and smiling at him...

JUDE

Somewhere in her smile she knows
That I don't need no other lover
Something in her style that shows
me
Don't want to leave her now
You know I believe in how...

He turns to a corkboard with pictures of Lucy: the streets, the loft, Brookline, the trip with Doctor Robert. An undertow of insecurity is revealed as he continues:

JUDE

You're asking me, will my love grow
I don't know, I don't know
You stick around now it may show
I don't know, I don't know.

123

MONTAGE

123

During the guitar break Jude replays images of moments they've shared: talking in the village street on Lucy's first night in New York; walking through the fairground; lying at the lakeside as the sun comes up through the trees; Lucy working at SDR while Jude watches from the street outside...

124

INT. LOFT APARTMENT - DAY

124

RESUME Lucy's sleeping figure as Jude continues to sing:

JUDE

Something in the way she knows
And all I have to do is think of
her
Something in the things she shows
me
Don't want to leave her now
You know I believe in now.

She wakes up and smiles at him.

LUCY

What time is it?

JUDE

Almost eleven.

She scrambles off the sofa and heads for the bathroom.

(CONTINUED)

JUDE

You didn't get in till half past two.

LUCY

Did you know some of Columbia's top scientists are working for the Defence Department?

JUDE

I didn't, no.

LUCY

There's going to be a huge sit-in on the campus to protest it. Paco says we need to radicalize. It's not enough to hand out leaflets, lie down in the street and give flowers to cops.

JUDE

Will he give you time off to go to Sadie's gig tonight? It's the biggest she's ever had.

LUCY

I'll try.

JUDE

Try harder. I miss you.

125

EXT. FILLMORE EAST - NIGHT

125

The landmark rock venue in the East Village, a former movie house. Lines are outside, snaking indoors as we hear Sadie singing 'Oh, Darling'.

SADIE (V.O.)

Oh, Darling, please believe me
I'll never do you no harm

126

INT. FILLMORE EAST - NIGHT

126

The venue is packed: three thousand raucous fans for Sadie and her band - they're hitting the big time!

SADIE

Believe me when I tell you
I'll never do you no harm

Jude is in the audience, with Dave and Pam. The seat beside him is conspicuously empty.

(CONTINUED)

SADIE

Oh Darling, if you leave me
I'll never make it alone
Believe me when I beg you
Don't ever leave me alone.

Bill watches from the wings, behind a bank of speakers. Jo-Jo sees him there and shoots him a sour look.

SADIE

When you told me
You didn't need me anymore
Well you know I nearly
Broke down and cried...

Some strange vibe is happening between Sadie and Jo-Jo. Her voice is slurred from alcohol and his is laced with heavy sarcasm as he repeats the lyrics after her, under his breath.

SADIE

When you told me

JO-JO

When you told me...

SADIE

You didn't need me anymore

JO-JO

Didn't need me anymore...

SADIE

Well you know I nearly broke down
and died

JO-JO

Oh yeah, you nearly broke down and
died.

Sadie shoots him a venomous look: what's he playing at? The band would like to know too.

In the stalls, Jude also knows something isn't right.

SADIE

Oh! Darling, if you leave me
I'll never make it alone
Believe me when I tell you
I'll never do you no harm!

JO-JO

No harm...

(CONTINUED)

Sadie breaks off singing, pushes the mike away and walks off. Jo-Jo quickly fills with a guitar solo, allowing the band to get their groove back.

127

INT. DRESSING ROOM. FILLMORE EAST. - NIGHT

127

Sadie slams into the room, her face taut with tension, and something else. Guilt? She takes a long hit from a bottle of Jack Daniels. The guitar solo continues over the P.A. System. She throws make-up and clothes into a bag, then freezes as she hears Jo-Jo's voice:

JO-JO (V.O.)

*When you told me
You didn't need me anymore
Well you know I nearly
Broke down and cried...*

128

INT. FILLMORE EAST - NIGHT

128

CLOSE on Jo-Jo singing into the mike:

JO-JO

*When you told me
You didn't need me anymore
Well you know I nearly
Broke down and died*

The audience roar - he's got them in his pocket - and he wails on:

JO-JO

*Oh! Darling, please believe me
I'll never let you down*

129

EXT. STAGE DOOR FILLMORE EAST - NIGHT

129

Sadie bangs out of the fire door and heads down an alley. A town car waits for her. The rear door is open and Bill sits under the interior light.

JO-JO (V.O.)

Believe me when I tell you

130

INT. FILLMORE EAST - NIGHT

130

Jo-Jo give it everything he's got for the big finish.

JO-JO

I'll never do you no harm!

(CONTINUED)

The audience applaud with mixed feelings - what just happened? As Jo-Jo walks offstage the Fillmore Manager gets in his face, but his angry words are drowned by the stomping feet of the crowd - and Jo-Jo couldn't give a shit.

131

INT. LOFT APARTMENT - NIGHT

131

CLOSE on a joint smouldering in an ashtray. The smoke spirals lazily past a bowl of fruit.

Jude is at the kitchen table, doodling. He hasn't shaved for three days and it's been a while since he dragged a comb across his head.

He picks up a green apple, cuts it in half and stares at it. In a TIME LAPSE SEQUENCE, it rots in front of him.

He picks up a banana and stares at that. The same thing happens. He's running out of inspiration.

Lucy and Paco arrive, carrying a television set between them, trying to catch their breath from the stairs.

LUCY

Jude, this is Paco.

PACO

Heard a lot about you. Hope we're not interrupting the creative flow.

LUCY

(looking at his doodle)
Still life?

JUDE

It's a...what's that doing here?

He means the TV, which Paco is plugging in.

PACO

You don't have one, I had a spare. They're transmitting live from Vietnam now. It'll make a helluva difference, bringing the war right into people's living rooms.

JUDE

This isn't a living room, it's where I work.

He picks up the bowl of fruit, moves into his studio and closes the door.

(CONTINUED)

LUCY

(embarrassed)

Sorry. I guess he's kind of caught up with what he's doing.

Through the snow a black and white image appears on the TV: the face of Walter Cronkite, anchoring the Six o'clock News.

PACO

There you go. You should try and get an outside aerial. I gotta split. You'll be there later?

She nods. He leaves. Lucy hesitates outside Jude's door.

132

INT. JUDE'S STUDIO - NIGHT

132

Jude removes a pear and reveals a big, plump strawberry. He takes a roach pin and impales it to his white bulletin board. The red juice trickles down.

Lucy opens the door. He turns to her with a smile and starts to sing: 'Strawberry Fields Forever'.

JUDE

Let me take you down,
'Cause I'm going to...
Strawberry Fields
Nothing is real
And nothing to get hung about
Strawberry Fields forever.

Lucy stands in the doorway as the images on the television become live pictures from Vietnam.

JUDE

Living is easy with eyes closed,
Misunderstanding all you see.
It's getting hard to be someone
But it all works out,
It doesn't matter much to me.

Lucy starts to imagine Max in Vietnam. The red of the strawberry bleeds into layers of red emanating from the TV.

JUDE

Let me take you down,
'Cause I'm going to
Strawberry Fields.
Nothing is real
And nothing to get hung about
Strawberry Fields forever...

(CONTINUED)

CAMERA closes in on the television images of conflict and violence. Black and white turns to color.

133

EXT. KILLING FIELDS (VIETNAM) - DAY

133

A Soldier turns to face us. It's Max. He sings:

MAX

No one I think is in my tree,
I mean it must be high or low.
That is you can't you know tune in
But it's all right,
That is, I think it's not too bad

Let me take you down,
'Cause I'm going to
Strawberry Fields...

The song continues as a duet between Jude and Max, the overlapping images incongruously juxtaposed with the words of the song. Jude continues to paint as soldiers bob and weave across a clearing, heading for the cover of trees, billowing black smoke behind them...

JUDE/MAX

Nothing is real
And nothing to get hung about.
Strawberry Fields forever...

A plane strafes paddy fields and villages. Each explosion turns into a huge, grotesque giant strawberry ball of fire...

MAX

Always no sometimes, think it's me,
But you know I know when it's a
dream.
I think I know I mean a 'Yes'
But it's all wrong,
That is I think I disagree

Lucy is frozen, caught between these antithetical versions of the song.

JUDE/MAX

Let me take you down,
'Cause I'm going to
Strawberry Fields.
Nothing is real
And nothing to get hung about

Max stands in a clearing, screaming for help, but the only voice we hear is Jude's:

(CONTINUED)

JUDE (V.O.)

Strawberry Fields forever
Strawberry Fields forever
Strawberry Fields forever...

134

INT. LAUNDROMAT - NIGHT

134

CLOSE on red, spinning in a washing machine as the last chords of the music fade away.

The color bleeds away as Lucy is revealed staring at the machine. Bored customers sit on plastic chairs. Jude takes clothes from the drier during the following:

JUDE

Look, I got a job. You know, as in 'We'll pay you to do it'. Thought you'd be pleased.

LUCY

What job?

JUDE

A logo. For Sadie's record company. A strawberry. Red, juicy, sexy - get it?

LUCY

Why were you so rude to Paco? It wouldn't have hurt you to talk to him. He's got a good mind. He's committed, passionate. He wants to mobilize the movement on a national level -

JUDE

He's a shagger.

LUCY

A what?

JUDE

A shagger. A Don Juan. Seducer of young vulnerable women.

LUCY

(angrily)

Oh come on! You know nothing about him!

The other customers are getting caught up in the argument.

(CONTINUED)

JUDE

Every time I go to your place
there's about fifty people there -
one bloke licking stamps and the
other forty-nine are female.

LUCY

This is a hideous war, Jude, and
we've all got to get involved to
stop it. And what are you doing?
Doodles and cartoons. I suppose
that's because you know you'll
never be drafted.

JUDE

Nor will you, Lucy.

LUCY

Precisely, but I'm out there doing
something! I'd lie down in front
of a tank if it would stop this war
and bring Max home!

She drops a plastic basket full of folded clothes and walks
out into the street.

EXT. VILLAGE STREET - NIGHT

135

It's starting to snow. Jude catches up with Lucy and starts
to sing: 'We Can Work It Out.'

JUDE

Try to see it my way,
Do I have to keep on talking till I
can't go on?

LUCY

While you see it your way,
Run the risk of knowing
That our love may soon be gone

JUDE

We can work it out,
We can work it out

The argument continues as they weave through passers-by:

LUCY

Think of what you're saying.
You can get it wrong and still
You think that it's alright

(CONTINUED)

JUDE

Think of what I'm saying,
We can work it out and get it
straight, or say good night.
We can work it out,
We can work it out

Lucy stops for a moment to give change to a Panhandler in an
old Army jacket and a blanket.

LUCY

Life is very short,
And there's no time
For fussing and fighting, my
friend.

JUDE

I have always thought
That it's a crime,
So I will ask you once again.

Try to see it my way,
Only time will tell if I am right
or I am wrong

LUCY

While you see it your way
There's a chance that we
May fall apart before too long.

JUDE

We can work it out,
We can work it out

They reach an intersection and wait for the 'Walk' sign.

BOTH

Life is very short,
And there's no time
For fussing and fighting, my friend
I have always thought
That it's a crime,
So I will ask you once again

JUDE

Try to see it my way
Only time will tell
If I am right or I am wrong

3/22/05
E. EMERY

(CONTINUED)

LUCY

While you see it your way
There's a chance that we might fall
apart before too long

She leaves him, crossing the road, weaving through traffic.

JUDE

We can work it out,
We can work it out...

Across the street, Lucy walks into the SDR Headquarters and closes the door behind her.

Jude watches as snowflakes settle in his hair, frustrated that they haven't worked it out...

136 INT. SDR HEADQUARTERS - NIGHT

136

Lucy moves through a hive of activity, pulling off her coat. Through an open doorway she sees Paco huddled in conversation with two of his chief COHORTS and a newcomer, a bearded BLACK RADICAL. A poster on the wall shows the outline of a rifle with the words: 'PIECE NOW!'

BLACK RADICAL

Listen, man, we're with you on this. But if you're planning on taking over buildings, they ain't gonna open the door and offer you a cup of coffee and a bagel. They're gonna break heads.

COHORT

We don't resist. We're committed to non-violence. Right?

BLACK RADICAL

That don't work no more. Not in the most violent country in the world.

PACO

If we push the pigs to use force, that will bring sentiment over to our side.

A blast of cold air as the front door opens. Lucy reacts - what does Jude want now?

He wants to vent his feelings, singing 'Revolution' with caustic derision:

(CONTINUED)

JUDE

You say you want a revolution
Well you know
We all want to change the world...
You tell me that it's evolution
Well you know
We all want to change the world.

Paco and the others come out of the inner room.

JUDE

But when you talk about destruction
Don't you know you can count me out

LUCY

Jude, don't do this.

PACO

Get him out of here!

JUDE

Don't you know it's gonna be all
right
All right, all right!

Paco signals two of the biggest guys, who try to grab hold of Jude, but he jumps on a desk and sings accusingly at Lucy.

JUDE

You say you'll change the
constitution
Well you know
We all want to change your head

As they lunge for him, he jumps onto another desk, then onto a table, kicking over piles of freshly printed pamphlets.

JUDE

You tell me it's the institution
Well you know
You better free your mind instead

They grab him and hustle his ass towards the door.

JUDE

But if you go carrying pictures of
Chairman Mao
You ain't gonna make it with anyone
anyhow!

37 EXT. SDR HEADQUARTERS - NIGHT

137

Jude is muscled outside.

ALL
 Don't you know it's gonna be all
 right
 All right, all right...

He gets a punch in the mouth and a kick in the groin and goes sprawling in the gutter.

Lucy reacts with dismay through the window.

Jude picks himself up, looks at her for a moment, wipes blood from his lip and walks down the block.

Huddled around a TV appliance store, bystanders watch stunned as news flashes on multiple screens of the assassination of Martin Luther King.

OVER, we HEAR the intro to 'While My Guitar Gently Weeps'.

138

INT. CAFE WHA'? - NIGHT

138

It's two in the morning. Very few people are left in the club. A lone Jo-Jo is on stage performing.

JO-JO
 I look at you all,
 See the love there that's sleeping
 While my guitar gently weeps
 I look at the floor and I see it
 needs sweeping
 Still my guitar gently weeps

CAMERA finds Jude sitting at a table, clearly on his third or fourth drink.

139

EXT. SUNSET BOULEVARD (LOS ANGELES) - NIGHT

139

Sadie and Bill cruise the Strip in a psychedelic Porsche. They pass the Whisky and he points something out:

It's a billboard of Sadie advertising her upcoming album...

JO-JO (V.O.)
 I don't know why nobody told you
 How to unfold your love
 I don't know how
 Someone controlled you
 They bought and sold you.

140

INT. CAFE WHA'? - NIGHT

140

RESUME Jo-Jo on stage.

JO-JO

*I look at the world and I notice
it's turning
While my guitar gently weeps*

Jude sings along with him:

JO-JO/JUDE

*With every mistake we must surely
be learning*

JO-JO

Still my guitar gently weeps

141

INT. JUDE'S STUDIO - NIGHT

141

During Jo-Jo's guitar solo, Lucy enters. She looks around Jude's cluttered art space and his work pinned to the walls. Among the collages, clippings and sketches is the three-strip photo of Jude, Lucy and Max taken at the fair. The bowl of fruit is broken and smashed on the floor.

142

INT. CAFE WHA'? - NIGHT

142

RESUME Jo-Jo as he finishes the song:

JO-JO

*I don't know how you were diverted
You were perverted too
I don't know how you were inverted
No one alerted you*

*I look at you all
See the love there that's sleeping
While my guitar gently weeps
Look at you all...
Still my guitar gently weeps.*

143

EXT. FULTON FISH MARKET - DAWN

143

As the last bars of the song fade, the two drunken friends walk through the market, weaving through workers off-loading pallets of fish from trucks onto waiting slabs.

JUDE

Want one more at my place?

(CONTINUED)

JO-JO

I ain't gonna find Sadie there.

JUDE

She left Rocky with us - you want him?

JO-JO

That cat never liked me.

JUDE

I don't think he likes anyone.

JO-JO

You'd better get home to Lucy, man.

JUDE

She might be out fighting for the cause.

Jo-Jo looks at Jude's swollen eye and bruised lip.

JO-JO

Looks like you been fighting for it too.

JUDE

I don't have one. That's the problem.

The guys wave and head off in separate directions.

144

INT. LOFT APARTMENT - DAWN

144

Jude enters the apartment, where the lights are still burning.

JUDE

Lucy?

He goes into the bedroom to find open drawers and a row of empty hangers in the open closet. He looks gutted.

145

INT. SUBWAY TRAIN (TRAVELLING) - DAY

145

Lights flicker off the walls of the tunnel as the train rattles down the tracks.

Jude sits watching the faces of his fellow travellers, a cross section of the world, all ages and races: STUDENTS, WORKMEN, HOUSEWIVES, BUMS.

(CONTINUED)

The words of the subway ads start to animate with the faces.
He sings 'Across the Universe', accompanied by choruses of
EXTRAS in each location.

JUDE (V.O.)

Words are flowing out
Like endless rain into a paper cup
They slither while they pass,
They slip away across the universe.

He watches a group of saffron-robed Hari Krishnas as they
sing and dance down the aisle.

JUDE (V.O.)

Pools of sorrow, waves of joy
Are drifting through my open mind
Possessing and caressing me

HARI KRISHNAS

Jai guru deva om.

JUDE

Nothing's gonna change my world
Nothing's gonna change my world...
Nothing's gonna change my world...

At the front of the train, Jude stares at the flashing lights
as the subway hurtles through the dark tunnel.

JUDE

Images of broken light which dance
Before me like a million eyes
They call me on and on
Across the universe

146

EXT. SUBWAY STATION - DAY

146

Jude comes into the daylight moving past students carrying
home-made banners stapled to sticks, on their way to the
Columbia campus to join the demonstration.

JUDE

Thoughts meander like a restless
Wind inside a letter box
They tumble blindly as they make
Their way across the universe

147

EXT. COLUMBIA UNIVERSITY CAMPUS - DAY

147

The Demonstrators are a diverse coalition of students,
pacifists, Vietnam vets, radicals and hippies. They're
surrounded by cynical, seen-it-all COPS, itching for a fight.

(CONTINUED)

JUDE

Jai guru deva om...

Jude is jostled as he pushes his way through the crowd, past TV crews training their cameras on the confrontation.

Cops carry Students out of the library. The kids don't struggle, their bodies limp, showing passive resistance. They're bundled into police vans. A DEAN is escorted from the library, surrounded by a protective huddle of teachers.

COPS

Nothing's gonna change my world

STUDENTS

Nothing's gonna change my world

DEAN/TEACHERS

Nothing's gonna change my world

JUDE

Nothing's gonna change my world

Waving placards, chants and anger surround Jude, but it's not what he's here for as he gets nearer to Lucy.

JUDE

*Sounds of laughter, shades of earth
Through my open views inviting
And inciting me
Limitless undying love which shines
Around me like a million suns...*

Jude spots Lucy, in the front lines, with Paco shouting through a loud hailer, alongside the Black Radical and his followers.

Someone tosses a smoke bomb. Cops link arms, anticipating a charge. Out come the night sticks.

JUDE

*It calls me on and on
Across the universe
Jai guru deva om...*

Lucy sees Jude, pushing towards her. She moves toward him, but the Cops have had enough - they want to break some heads. A couple of them grab Lucy by her arms and feet. No passive resistance from her. She kicks, gouges and shouts.

(CONTINUED)

JUDE

*Nothing's gonna change my world
Nothing's gonna change my world*

Jude sees this happening and getting to her is the only thing in his mind. He grabs hold of one of the Cops, trying to drag him off Lucy. Bad idea - he goes down under a hail of flailing fists and night sticks...

JUDE

Nothing's gonna change my world

148

EXT. AVENUE UP-TOWN - DAY

148

A convoy of police vans, sirens blaring, barrel through the up-town streets.

JUDE (V.O.)

*Nothing's gonna change my world
Jai guru deva om...
Jai guru deva om...*

149

INT. POLICE VAN (TRAVELLING) - DAY

149

About eight Demonstrators are sprawled around the van. Most of them are nursing bruises and cuts. Jude seems the most dazed. Lucy mops blood from his forehead.

LUCY

You're going to need stitches in this head.

STUDENT

They just lock us up overnight, man. And tomorrow we get our picture in the papers.

Jude nods, but he knows his problem is more serious than a cut - and so does Lucy.

LUCY

My Dad's an attorney. I'll call him. He'll call someone in Manhattan.

Jude just shakes his head, knowing it's impossible. Her face clouds over - then a thought strikes her.

LUCY

Your father's American. You can call him.

(CONTINUED)

JUDE

No, I can't do that.

The van pulls to a halt and the doors are unlocked.

150 EXT. PRECINCT HOUSE UP-TOWN - DAY

150

Cops haul out the Demonstrators, none too gently. Jude hugs Lucy for a moment before they're pulled apart and their only contact is their eyes.

151 INT. MAINTENANCE BUILDING COLLEGE CAMPUS - DAY

151

Wes is in the janitor's office - the room where Jude spent the night. He's on the phone, his expression serious.

WES

How did this happen?...Yeah, I caught it on the news...

He listens some more, his face conflicted.

WES

I'll get a train.

152 INT. PRECINCT HOUSE UP-TOWN - DAY

152

Several of the arrested Demonstrators wait in line for the pay phone. A uniformed COP pushes through them.

COP

Time's up!

He's talking to the person on the phone. It's Lucy.

153 INT. HOLDING TANK PRECINCT HOUSE - NIGHT

153

A dejected Jude is in a crowded tank. The other DETAINÉES are up-beat - a night in the can is like a merit badge. A guy in his thirties with a JEWISH AFRO berates the Desk Sergeant on night duty, whose name tag reads PEPPER.

JEWISH AFRO

I'm a member of the A.C.L.U. Also a junior partner with Weinberg, Weinstock and Weinstock, so I think I know my constitutional rights. Everyone here has been denied access to legal counsel -

(CONTINUED)

SGT. PEPPER

I'll give you some legal counsel.
Speaking as an officer of the law.

JEWISH AFRO

Yes?

SGT. PEPPER

Shut the fuck up!

A tie-died HIPPIE in an Easy Rider T-shirt tries it his way:

HIPPIE

You talk to people like that, man,
you put out those negative vibes,
it's going to spook your karma.
Know what I'm saying?

SGT. PEPPER

No one knows what you're saying!
Bunch o' freaks. Who the hell
d'you think you are?

The holding tank responds, winding up the Sergeant as they
sing through the bars:

DETAINEES

We're Sergeant Pepper's Lonely
Hearts Club Band,
We hope you will enjoy the show,
We're Sergeant Pepper's Lonely
Hearts Club Band,
Sit back and let the evening go
Sergeant Pepper's lonely,
Sergeant Pepper's lonely,
Sergeant Pepper's Lonely Hearts
Club Band.

Sgt. Pepper is not amused. Other Cops appear and they're
pissed too. What's going on?

SGT. PEPPER

Keep it down, weirdos!

DETAINEES

It's wonderful to be here,
It's certainly a thrill.
You're such a lovely audience,
We'd like to take you home with us,
We'd love to take you home.

(CONTINUED)

CAPTAIN

Get their asses out of here!

A series of shots intercut between the street and the holding tank as one by one the disparate bunch is released to their friends and the waiting press. The song continues over:

DETAINEES

We don't really want to stop the
show,
But we thought that you might like
to know,
That the singer's going to sing a
song,
And he wants you all to sing along.
So let me introduce to you
The one and only Billy Shears
And Sergeant Pepper's Lonely Hearts
Club Band.

The last guy to be released is Jewish Afro. He glances back to the lonely figure of Jude and flashes him the peace sign.

154

INT. INTERVIEW ROOM PRECINCT HOUSE - DAY

154

A door is unlocked and Sergeant Pepper steps aside to let Jude enter.

SGT. PEPPER

You got five minutes, I'm leaving
the door open.

Jude reacts in shock. Wes sits at the only table, which is bolted to the floor. Peeling posters of fire regulations on the wall. Jude takes the chair opposite him.

JUDE

What are you doing here?

WES

I got a call from a friend of
yours. A girl.

Jude realizes he means Lucy.

WES

Said you were in trouble. So I
came down. Told the cops I'm a
U.S. Citizen. That you're my son.

JUDE

What did they say?

(CONTINUED)

WES

They wanted proof. I didn't have any. I talked them out of pressing charges, for the riot and stuff. But the bottom line is, this is an immigration issue.

JUDE

Meaning they're kicking me out the country?

WES

'Fraid so.

JUDE

Thanks for trying.

Silence fills the space between them. Wes fingers the metal ashtray as he tries to find the right words.

WES

Have you told your mother you met me?

JUDE

Not yet. But I will.

Wes seems to take some comfort from this.

155

EXT. PRECINCT HOUSE - DAY

155

Lucy comes out into the early morning light with the rest of the FEMALE DETAINEES. Several reunions take place - handshakes and 'Right On's. Paco is there to greet her and some of the others. But her attention is distracted.

Jude is being escorted to a waiting van. He makes a move in her direction, but a Cop holds him back. All they can do is look at each other and think about what might have been.

Jude climbs in the back of the van. The door, with its grilled window, slams shut.

FADE TO BLACK.

156

EXT. SHIPYARD (LIVERPOOL) - DAY

156

Seagulls wheel in the air against an overcast sky. The dock workers stream out of the gates at the end of another week's graft. The same line of women wait for their husbands' pay packets.

(CONTINUED)

One of them is Molly and she's very pregnant. She sees Jude and smiles. He walks up to her.

MOLLY

How's it going, Jude?

JUDE

Not so bad.

He glances in the direction of red-haired Phil, talking to some work-mates.

JUDE

So when did you and Phil hitch up?

MOLLY

About two weeks after you stopped writing.

JUDE

I'm pleased for you though. And a kid on the way.

MOLLY

What was her name?

JUDE

Who?

MOLLY

The reason you stopped writing.

JUDE

(after a beat)

Her name was Lucy. It was good for a while. But it was all a bit unreal.

Phil arrives, gives her a kiss and hands over the pay packet.

MOLLY

Is this real enough for you? Glad to be back?

JUDE

(flatly)

Couldn't be happier.

He watches Molly as she walks away as we hear Max's voice singing: *Happiness Is A Warm Gun*.

(CONTINUED)

MAX (V.O.)

*She's not a girl who misses much
Do do do do do do - oh yeah*

157

EXT. STREET (LIVERPOOL) - DAY

157

Jude walks through the wintry streets, past women with heads bent down, pushing prams; workers like himself, heading home; kids kicking a football. He seems distanced from everything.

MAX (V.O.)

*She's well acquainted
With the touch of the velvet hand
Like a lizard on a window pane...*

158

INT. VETERANS' HOSPITAL WARD - DAY

158

Max lies in his bed, singing into space, as if his mind is rambling and incoherent.

MAX

*The man in the crowd
With the multicolored mirrors
On his hobnail boots...*

Lucy sits beside him, holding on to his hand. The ward is filled with other casualties of the war. Some are physically hurt; others, like Max, mentally damaged.

MAX

*Lying with his eyes while his hands
Are busy working overtime
A soap impression of his wife
Which he ate and donated
To the National Trust*

It's hard for Lucy to keep her feelings in check. She leans over and kisses Max.

LUCY

*I'll be back next week, same time,
okay?*

It's hard to tell if he understands her or not. She walks away, passing broken minds and bodies. A Priest sits beside one bed administering last rites to a DYING PATIENT.

As she leaves the ward, Max calls out to a passing Nurse:

(CONTINUED)

MAX

I need a fix 'cause I'm going down
Down to the bits that I left uptown
I need a fix 'cause I'm going down

The patient in the bed with the Priest beside him suddenly
sits bolt upright! The other vets respond. The song becomes
a bizarre expression of their twisted psyches.

MAX

Mother Superior jumped the gun
Mother Superior jumped the gun
Mother Superior jumped the gun

As the patients hallucinate, the Priest whirls and twirls
like a dervish, between the beds and out of the door.

PATIENTS

Mother Superior jumped the gun
Mother Superior jumped the gun
Mother Superior jumped the gun

MAX

Happiness is a warm gun

Sexy centerfold NURSES, in white starched uniforms, become
back-up singers, syringes in their hands a promise of comfort
to come.

NURSES

Bang bang shoot shoot

MAX

Happiness is a warm gun

NURSES

Bang bang shoot shoot

A grizzled AMPUTEE in a wheelchair sings:

AMPUTEE

When I hold you in my arms
And I feel my finger on your
trigger
I know nobody can do me no harm
Because...

NURSES

Happiness!

MAX

...is a warm gun, Mama.

(CONTINUED)

NURSES

Bang bang shoot shoot

MAX/PATIENTS

Happiness is a warm gun, oh yeah

NURSES

Bang bang shoot shoot

MAX/PATIENTS

*Happiness is a warm yes it is -
Gu-uh-un!*

NURSES

Bang bang shoot shoot

MAX

*Well don't you know that
Happiness is a warm gun!*

Applause, cheering and whistles...

159 INT. STAGE AUDITORIUM - NIGHT

159

The applause is for Sadie as she comes off stage at the end of a concert. But she looks pissed and brushes past people standing in the wings.

160 INT. DRESSING ROOM AUDITORIUM - NIGHT

160

Bill gets to his feet to greet Sadie as she enters.

SADIE

The sound sucked. How many times
do I have to tell you? Get your
ass out there and tell Tony to fix
it or I don't go on tomorrow night.

Bill knows better than to argue and leaves. Sadie flops in a chair in front of the make-up mirror and pours herself a drink. A Dresser appears behind her: Prudence!

PRUDENCE

You don't treat people nice. You
used to.

SADIE

I treat you nice! Or would you
sooner be in that pissant circus
getting banged by the Bearded Lady?

(CONTINUED)

PRUDENCE

I loved the circus. And I love you, that's why I'm here. But maybe it was another mistake.

Sadie swivels round in her chair.

SADIE

You want to leave?

PRUDENCE

You're the one who leaves people.

161 INT. LUCY'S HOUSE - DAY

161

Lucy's mother, Barbara, is on the telephone in the living room with its sunlight and fresh flowers. She's agitated and the words come tumbling out in a rush of emotion.

BARBARA

Stop telling me this is a peaceful march, it's much worse than that, the dogs and the violence and you know the people you're with and much more radical than you want me to believe.

LUCY (V.O.)

Well they should be radical, you should be radical, we should all be radical. Daniel's dead and Max is all fucked up. This war just goes on and on and nobody's listening.

BARBARA

I'm listening

LUCY (V.O.)

No you're not listening!

BARBARA

I just don't want my beautiful daughter to get hurt.

She starts to cry.

162 EXT. PHONE BOOTH (WASHINGTON D.C.) - DAY

162

CLOSE on Lucy in a phone booth. She tries to reassure her mother.

(CONTINUED)

LUCY

Mom, Mom, Mom, Mom...it's really
okay, everything's cool here.

The crying won't stop at the other end.

LUCY

The cherry blossoms are on the
trees...shhh, shhh...

Her eyes widen as we REPRIZE the SHOT of the long barrel of a
tank's gun swivelling in her direction.

LUCY

It's gonna be alright - got to go.

She slams down the receiver. A large rock crashes into the
booth's glass wall, shattering it. The phone falls off the
hook. She pushes against the door. It's jammed. She
watches, terrified, as the violent demonstration explodes all
around her.

We realize we're at the same place as the beginning of the
film, near the Pentagon. Demonstrators railing against the
Police and the Feds. Tear gas and rifle butts. Shouts of
rage and bloodied heads.

She hears an instrumental refrain of 'Revolution'. In her
stunned state, she can barely sing the words:

LUCY

It's going to be all right...

It's going to be all right...

It's going to be all right...

163 INT. VETERANS' HOSPITAL WARD - NIGHT

163

Max and the a group of other vets sit around a TV watching
news footage of the Pentagon March. OVER, we HEAR an
instrumental guitar version of 'A Day In The Life'. It plays
for several seconds over their faces: curious, angry,
indifferent, vacant...

164 EXT. SDR HEADQUARTERS - NIGHT

164

The guitar continues as a yellow cab pulls up outside the SDR
Headquarters.

Lucy gets out. She has cuts on her face and her hand is
crudely bandaged. The building is in darkness except for a
light burning in the second floor. She unlocks the door and
goes inside.

65

INT. SDR HEADQUARTERS - NIGHT

165

Lucy enters, surprised to find the place empty. She hears voices above her and heads upstairs.

She reaches a door and pushes it open. Her face takes in Paco and two colleagues. They're startled - she wasn't expected. Her eyes go to the table and register the paraphernalia spread out: fuse wire, batteries, gasoline. They look at her shocked face.

PACO

Close the door.

LUCY

I can't believe this. I thought it was the other side who dropped bombs.

Silence between them as she waits for his response. He resumes his work and she turns to leave.

166

EXT. FERRY (LIVERPOOL) - DAY

166

'A Day In The Life' continues over Jude, standing in the bows of the Mersey ferry as it heads back to Liverpool from the Birkenhead shipyard. The wind is in his hair, his thoughts could be anywhere.

167

EXT. LIVER BUILDING (LIVERPOOL) - DAY

167

CAMERA looks down past the twin clock towers of Liverpool's landmark building. On top of each sits a copper 'Liver Bird' keeping a hawkish watch on the city below.

Jude walks past the Liver Building and passes a News Vendor selling the *Evening Gazette*. He tosses a couple of coins down and takes one.

The headline screams at him: 'ANTI-WAR RADICALS KILLED IN HOME-MADE BOMB BLAST'.

The MUSIC builds into the attenuated, escalating chord, perfectly attuned to Jude's numbed senses as he takes in what he's reading, his mind reeling.

168

MONTAGE

168

Rapid-fire images of Jude and Lucy's time together: the garden in Brookline, the bowling alley, the Village streets, the party, the bus trip, the fairground, the field by the lake, the apartment, the laundromat and the riot at Columbia.

(CONTINUED)

It cuts off abruptly as the chord finishes and the newspaper photograph explodes into millions of pieces of paper that fall like confetti filling a white void

Jude, Lucy and Max face CAMERA. The miniature carnival photographs fill in their faces like a Chuck Close painting as they sing in unison the beginning of 'Yesterday':

JUDE/LUCY/MAX

Yesterday
All my troubles seemed so far away
Now it looks as though
They're here to stay
Oh I believe in Yesterday..

FADE TO BLACK.

Jude sits alone at the bar, his face reflected in the stained glass of the old Victorian mirror. It's Saturday lunchtime and the other customers are THREE OLD LADIES with glasses of Guinness and FOOTBALL FANS in red Liverpool scarves.

Jude finishes his pint of beer and signals for another. Across the room, a man in a raincoat and a flat cap sits down at the upright piano. He runs his fingers across the nicotine yellow keys and starts to sing:

PIANO PLAYER

Hey, Jude, don't make it bad
Take a sad song and make it better

Jude looks into the mirror above the bar and stares at the PIANO PLAYER's back.

PIANO PLAYER

Remember to let her into your heart
Then you can start to make it
better.

Jude turns to watch the piano player. Now the man looks him in the eye as he continues. Jude doesn't know the man - how does he know him?

PIANO PLAYER

Hey, Jude, don't be afraid
You were made to go out and get her
The minute you let her under your
skin
Then you begin to make it better

(CONTINUED)

The old ladies and the football fans start to harmonize behind the singer:

PIANO PLAYER

And anytime you feel the pain
Hey, Jude, refrain
Don't carry the world upon your
shoulders
For well you know that it's a fool
Who plays it cool
By making his world a little colder
Da da da na na na na

Jude gets the message. He pays for his beer and leaves.

171

INT. BEDROOM JUDE'S HOUSE - DAY

171

Jude flings clothes into his back-pack.

PIANO PLAYER (V.O.)

Hey, Jude, don't let me down
You have found her
Now go and get her...

172

EXT. JUDE'S STREET - DAY

172

Jude kisses his mother good-bye and heads down the street.
The neighbors provide the harmonizing behind:

PIANO PLAYER (V.O.)

Remember to let her into your heart
Then you can start
To make it better

He passes an old TRAMP, who rattles out a percussion break on the lids of garbage cans and iron railings.

173

INT. RAILWAY TERMINAL (LIVERPOOL) - DAY

173

Jude hurries across Lime Street Station and shows his ticket to the Inspector on the gate. Now it's Passengers and Porters who provide the harmonies...

PIANO PLAYER (V.O.)

So let it out and let it in
Hey, Jude, begin
You're waiting for someone to
perform with...

Jude runs down the platform towards a hissing steam train.

174

INT. ARRIVALS HALL (NEW YORK) - DAY

174

CAMERA PANS down from the Stars and Stripes and a smiling photograph of President Nixon with the words: "Welcome to the United States"

Jude has a moment of panic as a Immigration Official examines his passport.

PIANO PLAYER (V.O.)

And don't you know
That's it's just you
Hey, Jude, you'll do
The movement you need
Is on your shoulder

His passport is stamped and he breathes again as he moves through. The whole line of Immigration Officials and waiting passengers join in with:

PIANO PLAYER (V.O.)

Na na na na na na na na na...

175

EXT. SDR HEADQUARTERS - NIGHT

175

Jude stands outside what used to be the SDR Headquarters. Now it's a burned out shell.

PIANO PLAYER (V.O.)

Hey, Jude, don't make it bad
Take a sad song and make it better

176

EXT. CAFE WHA'? - DAY

176

Jude passes the Cafe Wha'?, closed at this time of the day. The streets are familiar but the faces aren't.

PIANO PLAYER (V.O.)

Remember to let her under your skin
Then you'll begin to make it

177

EXT. BUTCHER SHOP - DAY

177

Jude is with Desmond and other staffers from 'Rat' magazine. Whatever they're telling him makes his face light up...

PIANO PLAYER (V.O.)

Better better better better
Better better ohhhhhhh....

178

EXT. ONE HORSE TOWN - DAY

178

Jude gets off a Greyhound and the doors hiss closed. Nothing much here but a hardware store, a diner and a gas pump. But the locals tell him the same thing:

ALL

Na na na na na na na na
Na na na na - Hey, Jude...
Na na na na na na na na
Na na na na - Hey, Jude...

179

EXT. COUNTRY ROAD - DAY

179

A reprise of the opening scene: Jude's lone figure on the country road surrounded by green fields and Dutch barns. He raises his thumb as the pick-up slows down and stops.

ALL (V.O.)

Na na na na na na na na
Na na na na - Hey, Jude...

180

EXT. PICK-UP TRUCK (TRAVELLING) - DAY

180

Jude sits on the sacks of produce, but he's been joined by several other young people sharing the ride, including a young couple with a baby in a papoose. A light rain is falling but nothing damps their spirits as they sing along...

ALL

Na na na na na na na na
Na na na na - Hey, Jude...

181

EXT. COUNTRY ROAD - DAY

181

The truck drives between columns of young people all heading in the same direction. Back-packs and ponchos, kaftans and faded jeans, bangles, beads and bed-rolls. Their eyes all turn to Jude as he passes and they sing.

ALL

Na na na na na na na na
Na na na na - Hey, Jude...

PIANO PLAYER (V.O.)

Ju-de Ju-de Ju-de Ju-de Ju-de

182

EXT. FIELD - DAY

182

CAMERA CRANES UP to reveal where everyone is heading: thousands of people spread out over rolling countryside facing an open stage, flanked by lighting towers.

(CONTINUED)

ALL

Na na na na na na na na
Na na na na - Hey, Jude...

183 EXT. EDGE OF MUSIC FESTIVAL - DAY

183

The farmer stops his pick-up truck where armies of young people are streaming across the fields. Jude clambers out, holding the baby in his arms. He hands the child back to its young mother.

YOUNG MOTHER

This girl of yours - is she seven
foot tall with a green Afro?

JUDE

No, why?

YOUNG MOTHER

It might be kinda hard to find her.

Everyone wishes Jude good luck and flashes peace signs.

184 EXT. MUSIC FESTIVAL - DAY

184

Jude finds himself on the edge of the festival and gets a sense of its mammoth scale. It's been going on for two days and legions of young people are sprawled about on blankets and bedrolls. Some have set up tents and tee-pees, washing-lines, trestle tables and barbecues.

Announcements boom out over the P.A. System.

P.A.

A guy in the First Aid tent here
claims he's Jesus. His driver's
licence says he's Joel Hardiman
can someone come and get him?

The crowd react with good humor. Then a girl's voice:

GIRL (OVER P.A.)

Jake? It's Lori. I didn't do it,
okay? I swear!

This gets laughs. A guy handing out 'Peace' buttons yells:

BUTTON GUY

Don't listen to her, Jake! She
balled your best buddy!

(CONTINUED)

Jude reaches food stalls and sees the Information Booth. A home-made sign reads: 'Lost a Friend? Record Your Message Here.' Trouble is, about fifty people wait in line. He moves away in frustration as another message is heard:

VOICE

Listen up, people, some wackos out there are dealing purple acid. This is not good shit, don't touch it, man.

Naked couples slide down a bank made muddy from the recent rain. The sun breaks through the clouds. At the same moment a giant roar goes up from the crowd as a new act takes the distant stage.

From this distance Jude can't see who it is, but the voice he hears over the speakers he'd know anywhere.

SADIE

What would you think if I sang out of tune,
Would you stand up and walk out on me?

185 EXT. STAGE MUSIC FESTIVAL - DAY

185

Sadie's band includes Jo-Jo and three BACK-UP SINGERS.

SADIE

Lend me your ears and I'll sing you a song,
And I'll try not to sing out of key.
I'll get by with a little help from my friends.
Get high with a little help from my friends.

Howl-back from Jo-Jo's guitar. A roadie ducks across the stage and re-connects a lead. Prudence watches from the wings between amp stacks.

SADIE

I'm gonna try with a little help from his friends.

What do I do when my love is away?

JO-JO

Does it worry you to be alone?

(CONTINUED)

SADIE

How do I feel by the end of the day?

JO-JO

Are you sad because you're on your own?

SADIE

No, I get by with a little help from my friends...

Off-stage, Prudence mouths the words along with Sadie...

186 EXT. MUSIC FESTIVAL - DAY

186

The crowd is grooving to the music. But Jude has other things on his mind.

SADIE (V.O.)

*I get high with a little help from my friends
Gonna try with a little help from my friends*

187 EXT. STAGE MUSIC FESTIVAL - DAY

187

RESUME the song as Jo-Jo joins Sadie at the mike and asks:

JO-JO

Do you need anybody?

SADIE

I need somebody to love

JO-JO

Could it be anybody?

SADIE

I want somebody to love.

188 EXT. BACKSTAGE AREA MUSIC FESTIVAL - DAY

188

The area is enclosed by a chicken-wire fence and guarded by an army of security guys. They're clearing a path for a flat-bed truck containing ten Andy Gump-style mobile toilets.

189 EXT. STAGE MUSIC FESTIVAL - DAY

189

RESUME Sadie and Jo-Jo

(CONTINUED)

BACK-UP SINGERS

*Would you believe in a love at
first sight?*

SADIE

*Yes I'm certain it happens all the
time*

BACK-UP SINGERS

*What do you feel when you turn out
the light?*

SADIE

*I can't tell you, but I know it's
mine*

190

EXT. BACKSTAGE AREA MUSIC FESTIVAL - DAY

190

The truck rumbles across the grass and parks behind a catering tent. Vehicles everywhere - big rigs and generators, vans and station wagons and rows of trailers.

SADIE (V.O.)

*Oh I get by with a little help from
my friends*

*I get high with a little help from
my friends*

*Oh I'm gonna try with a little help
from my friends.*

One of the portable toilet doors opens a crack. A moment later Jude jumps onto the grass and mingles with the masses of people backstage - artists, managers, roadies and riggers.

191

EXT. STAGE MUSIC FESTIVAL - DAY

191

RESUME Sadie and Jo-Jo as they move into a higher gear, whipping up the audience.

BACK-UP SINGERS

Do you need anybody?

SADIE

I need somebody to love!

BACK-UP SINGERS

Could it be anybody?

SADIE

I want somebody to love!

*Oh I get by with a little help from
my friends*

192

EXT. BACKSTAGE AREA MUSIC FESTIVAL - DAY

192

Jude picks up a snake of cable and slings it over his shoulder. Now he looks like a roadie. He makes his way to the ramp at the rear of the stage.

SADIE (V.O.)

Mmm, I'm gonna try with a little help from my friends...

193

EXT. STAGE MUSIC FESTIVAL - DAY

193

Sadie and Jo-Jo bring the audience to their feet as they conclude the song:

SADIE

Oh I get high with a little help from my friends...

Yes I get by with a little help from my friends,

With a little help from my friends!

Sadie and the band acknowledge the tumultuous applause. They move to the wings, to enjoy cold drinks and compliments, enjoying the thousands of voices clamoring for more.

Jude's at the opposite side of the stage. He sees his chance. He joins the road crew on stage, then drops his cable snake as he reaches the mike.

He looks out, facing that awesome multitude of people. Their shouts for more fade as he taps the mike. Curiosity ripples through the crowd. Who is this guy?

194

EXT. BACK OF THE STAGE - DAY

194

The STAGE MANAGER reacts:

STAGE MANAGER

Get that bum out of there!

But Sadie and Jo-Jo recognize Jude with amazement.

SADIE

No, he's cool, man. He's a friend.

195

EXT. STAGE MUSIC FESTIVAL - DAY

195

RESUME Jude as he sings the opening lines of 'All You Need Is Love':

(CONTINUED)

JUDE

There's nothing you can do that
can't be done
Nothing you can sing that can't be
sung
Nothing you can say but you can
learn how to play the game
It's easy...

196 EXT. CROWD MUSIC FESTIVAL - DAY

196

CAMERA discovers Lucy with Max. He has a crutch, but looks
recovered, with color in his cheeks and hair down to his
shoulders. They can't believe their eyes or ears.

JUDE (V.O.)

Nothing you can make that can't be
made
Nothing you can save that can't be
saved

They start to push their way through the throng.

JUDE (V.O.)

Nothing you can do but you can
learn how to be in time
It's easy
All you need is love

197 EXT. STAGE MUSIC FESTIVAL - DAY

197

Sadie, Jo-Jo and the band wave the Roadies away as they come
back on stage behind Jude.

JUDE

All you need is love.

Jude and Sadie share the next verse:

JUDE

Nothing you can know that isn't
known

SADIE

Nothing you can see that isn't
shown

JUDE

Nothing you can be that isn't where
you're meant to be

JUDE/SADIE

It's easy...

Jude spots Lucy and Max. He leaves the mike and jumps down
into the crowd, which parts like the Red Sea.

SADIE/JO-JO

All you need is love
All you need is love, love
Love is all you need

The two lovers embrace and half a million voices roar their
approval.

JO-JO

All you need is love

SADIE

All together now!

The whole crowd joins in:

ALL

All you need is love

SADIE

Everybody!

ALL

All you need is love, love
Love is all you need
Love is all you need

CAMERA pulls back, further and further until it seems the
whole world is singing this anthem:

E. EMERY
3/22/05

(CONTINUED)

ALL

All you need is love, love
Love is all you need
Love is all you need...

The song continues for a while over the FINAL TITLES.

Until, at the very end, we HEAR from THE BEATLES themselves:

THE BEATLES

And in the end
The love you take
Is equal to the love you make...

FADE TO BLACK.

E. EMERY

3/22/05